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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

He Discourses on Four Recent Productions—Two are Incomprehensible and One is Monstrous—Difference Between Madame Croesus and A Hole in the Ground—An Equivocal Compliment to Hoyt—The Taint of Psychology in Plays—Mansfield's Ingenious Nightmare—Thackerayan Power Declining—Howells an Ignoble Trifler—A Gilder From Boston—Bronson Howard's New Play—In the Vein of Legitimate Comedy—Mr. Hill's New Irish Star—A Hint as to a New Stage Beauty—Miss Robe Flings Away Chances—Weird Di Murska.

After seeing Allan Dare I had a sense of relief for forty-eight hours. It seemed to me that I had gone through the crisis, and further attempts at play-going would be convalescent.

It was so involved, so intricate and so puerile in its tangled and turgid complexity that I fondly believed art had exhausted literature for the season.

But after that I went to Mr. J. M. Hill's New Union Square Theatre. I went there with a sense of religious relief, for Mr. Hill has converted his boxes into four ritualistic pulpits so gorgeously ecclesiastic in hangings and carvings that you cannot look at them in the dim religious light without a feeling of awe, as if Mr. J. M. Hill were preaching to you, with candle and bell, on the ethical advancement of the moral drama.

It was at this theatre that I saw One Against Many. Mr. Hill has tamed it, and I believe Mr. Cazauran had tinkered it; but it retained the worst fault that any play can have: it was incomprehensible to the ordinary man.

I am the ordinary man.

The profound intellect of a *Herald* reporter, who was present, fairly revelled in its depths; but to me and others of my calibre it was strained and irrational and delicately muddled.

I have seen a great many bad plays that were good, and a good many good plays that were bad. We are called upon every season to wonder at the smoldering inefficacy of merit and shudder at the magnetic triumphs of rubbish.

A play may be shallow, but it can be clear. It may be deep and soiled at the same time. It may have a thousand merits hiding in the mud at the bottom, and not a flash upon its surface.

The spectators will not go there to dig and dive for them.

In short, the worst possible thing that can happen to a play is to be incomprehensible.

And that happened to Allan Dare and One Against Many.

Nothing can be more absurd than to see an audience, with pained faces and writhing bodies, trying with all their souls and senses to make martyrs of themselves in the latter-day endeavor to tell what a play is about.

On Monday night Mrs. Bowers, for some unknown reason, revived *Serge Panine*, under the title of *Madame Croesus*.

I never saw a play that presents such an ocean of words to such a speck of purpose. It never was a good play, and now it is worse than ever it was.

Boucicault used to say that a play that was not fathomed in the first act was no good. I wonder what he would say now—a-days to plays that are not fathomed in the last act?

Everybody tried hard to find out what *Madame Croesus* was about, and that effort was a compliment to Mrs. Bowers; for everybody seeing her in it had a suspicion that there must be something in it, though it were not apparent. I don't think anybody succeeded.

How different the state of mind of the people who saw Hoyt's *Hole in the Ground*. They knew what it was all about. There wasn't any mistake made by them. As an example of lucidity it is pre eminent.

So clear was it that it wasn't even necessary to see it in order to determine it. All that was needed was to read Hoyt's name on the bills, and instantly a flood of light came into one's soul.

The exact difference between *Madame Croesus* and *A Hole in the Ground* is the difference between a stagnant depth and a shallow puddle.

But such tomfoolery as Hoyt's affords a proper outlet for the accumulated gags and jokes of the profession.

Such plays as *Madame Croesus* afford an opportunity for the mere exercise of patience.

Such plays as *Dr. Jekyll* afford a clever actor an opportunity to make lightning changes.

The moment a play is tainted with psychology, up rises the analytical man to sound its depths.

I for one do not take any stock in such dramatic monsters as *Dr. Jekyll*. They are extra-human, and the stage is nothing if not human. Monsters can live in literature, but they cannot live in action; and *Dr. Jekyll* is a monster.

I look upon this drama as an ingenious nightmare, that leaves an unwholesome feeling in the mind. It is based upon a psychologic and physiological impossibility, which we must accept in advance to become interested in the showing.

Still, it has this truth in it: namely, that all of us possess a dual nature; that in us are imprisoned an angel and a fiend, continually

The stage has hitherto been the place where they were shown to us in their true characters, and we went there to see the hypocrisy, the deception, the baseness, the selfishness which are hid away in actual life stripped of its veils and masks.

But as the men who write for the stage lost the power of depicting men and women, they took to depicting monsters.

It is easier to create a monster, at any time, than it is to reveal a man.

Nature in her mystery of simplicity baffles your artist continually.

Haggard, the novelist, has shown this. There is not a straight human soul in all his vagaries. He cannot deal with the normal sweetness of Nature; he can only add to her aberrations. The Thackerayan power of depicting the essentials of human character appears to have departed from our story-writers.

It is much easier at any time to go to Sing Sing than it is to keep out of it.

I say this to the honor of the community—the majority of which keeps out of it—thus proving to us continually that moral heroism, though lost sight of on the stage, still exists in real life.

The simple truth is that virtue isn't dramatic in the demonstrative sense, which vice nearly always is.

I suppose the greatest heroism of our day is to be able to take public abuse and turn the other cheek also. Public dignitaries in the political and religious and social world are proving that continually. But it is very difficult to make a situation of silence.

The sweetest thing in life is a mother's love. But it is the commonest. A mother's hatred for her own offspring is what the sensational playwright is looking for.

Every tenement-house in this vast city of

import. I hear them when I see the restless efforts of reckless men to distort nature and create monsters. They seem to come out of the divine harmony of peace and the promise of achievement.

BE STILL, and know that I am God!

I wanted to say that Mr. Mansfield, in presenting this anomalous and to me disagreeable drama, does a great deal of really clever mimicry in it. He does not, to my mind, impersonate, for he does not deal with persons. He depicts.

It is worth something to an artist to show his power of transition. But beyond his technique as an exhibitor, I do not know that the transitions are of any value to the beholder.

It all ends in an admiration of the skill of the doer, but creates no admiration for the thing that is done.

If the discreet Howells and the indiscreet Swinburne are right, and the doing of anything, however trivial or objectionable, must be judged by the method entirely, then *Dr. Jekyll* will live and be long admired.

But I, for one, do not accept Mr. Swinburne's arbitrament in art any more than I accepted his prowess in song.

NYM CRINKLE.

P. S.—The forthcoming piece of Bronson Howard's, at the Union Square, in which Messrs. Robson and Crane are to have conspicuous parts, will present again a playwright who has done some of the best and some of the worst work that our stage has seen. From *Old Love-Letters to Met by Chance* was a very long way down the road of puerility.

Mr. Howard is a slow, patient, indefatigable worker, and the chances are that he has climbed back again. There are one or two incidents in the new piece which are good enough to make any play, judging from the rehearsal which I saw. The whole work is in the vein of legitimate comedy, with far more development of character than we are just now getting from the rest of our playwrights.

Mr. Jim Roach, the *vaudeville*, humorist, traveller and heavy-weight, told me yesterday that Mr. J. M. Hill had signed a contract with him for five years and is going to star him in his own Irish play. Mr. Roach is one of the most popular and, in my opinion, one of the most gifted Irishmen in the country. How he can act remains to be seen; but no one who knows him will for a moment doubt his power of telling a story in the most delightful of brogues.

If Mr. Hill, who is a safe refuge for beauty no less than for talent, will now take Miss Genevieve Lytton and star her, that attractive lady will arrive at her perihelion. What a magnificent chance she offers for a new deal in chromos!

Her advent in *Anarchy* at Buffalo made a face-and-figure stir, and proved that while she had no tragic gifts, she could walk away with an *ingratus* part. She is to appear a week later at one performance given by Harry Lee at the Madison Square, and I advise capitalists who wish to invest in lithographs to go and look at her with their g'asses. She was to have reappeared here in *Anarchy*, but I believe that has fallen through. Both Mackays and Sanger kept their eyes fixed on Annie Robe for the part of Dianne, until Robe, with all her chances, flung herself into Deacon Brodie.

I never saw woman with greatness so clearly in her grasp, who so stubbornly disregarded it as Robe. She can do what no other woman at this moment can do. But she either does not know it, or don't care about it.

One of the weird things of the season is the return here of Di Murska, and the consequent revival of *De Vivo*. Di Murska, as you know, is a disembodied voice—a perpetual mystery. Nobody ever knew where she came from or how she preserved herself. She is sixty years old if she is a day, but her voice is fresher than Abbott's and has survived the notes of all the girls who were pupils when she came to her second childhood.

Old Henry Jarrett, the London impresario, had a theory that she was dug out of a tomb at Karnac, and Mr. Rider Haggard, as you probably know, got his idea of "She" from hearing De Vivo tell about her.

N. C.

Mr. Howard P. Taylor has been selected from among the American dramatic authors by the St. Paul de Vincent Society, of Dayton, Ohio, to contribute an original play for a benefit to that association at the Grand Opera House in that city some time in the fall. Taylor furnished an original comedy, entitled *Christy*, which is now in production.



A. E. GEISMARDO.

AUTHOR AND ACTOR.

struggling for the mastery; and had the play been shaped to the purpose of exhibiting this mystery on the ethical instead of the corporeal side, it would have been a work of abiding human interest.

That it is limited to the exhibition in one versatile actor of two characters need not be said. There is no moral struggle; there is no conflict of natures; there is no triumph of character. All there is may be called a juggle of pseudo-science, which affords Mr. Mansfield a fine opportunity to skip out of one skin into another.

The Laurias, the Elsie Venners, the Frankensteins, the Wandering Jews, the Vampires and the Flying Dutchmen of imaginative literature awaken morbid curiosity—not human sympathy. They belong to the feats of the imagination in the realm of night.

The ordinary man (like myself) is interested only in men and women.

They no longer photograph manners; they macerate motives.

Mr. Howells is to me the most ignoble trifler in the domain of literature that I can think of. He reminds me—not of those great workers who carved their giants of precious metal, but of the gold-beater whose sole purpose is to get the material as thin as possible and spread over the largest possible space.

He is not a pounder from the skies—only a gilder from Boston.

You are to remark how much better Mr. Mansfield is as Mr. Hyde than he is as *Dr. Jekyll*—that is to say, how much easier it is to portray the vagaries of an unnatural passion than it is to depict the normal man.

Villainy is always easier to handle than virtue. It is a much simpler matter to play a Borgia than a Joan of Arc, an Othello than a Hamlet, a Caliban than a Prospero. Just as

extremes is packed with heroes and heroines, who toil uncomplainingly and uneventfully through all the year, who go thinly clad and often hungry, to bring up their children so that they will be good citizens; who carry aching hearts, and often broken, under silent lips, but never falter in their homely life-work, and lie down at last to die without hope of record here or desire for praise.

It is that sterling, unobtrusive worth, so common, so cheap that it is the salt of the earth, that genius alone can exact into great and living art cartoons.

It is that moral sunshine that is so familiar to us that we never notice it; that ought to shine through from life itself into the narrow windows of the stage, irradiating with a golden preciousness the old paths where Homer sang and Pascal wrote and Shakespeare preached.

I often hear the words that came through the oldest singer, still fraught with a mighty

MADISON SQUARE—DR. JEKYLL AND MR. HYDE.

Of Robert Louis Stevenson's fantastical sketch, "The Strange Case of Dr. Jekyll and Mr. Hyde," it is widely proclaimed on the authority of the ponderous *Quarterly Review*, that "a noble moral underlies this marvellous tale." What moral, pray, unless it be that men shouldn't meddle with things they don't understand? If this is the noble moral to which the *Review* refers, it has not sunk very deep into the mind of Mr. T. R. Sullivan, of Boston, else he would not have attempted to build a play upon the main idea of Mr. Stevenson's book, or, indeed, to write a play at all, for it is very evident that he knows little or nothing concerning the principles or standards of dramatic composition.

To make a play out of Dr. Jekyll and Mr. Hyde the dramatist has recourse to the introduction of a very mild "love interest." He makes Dr. Jekyll a young man who is affianced to Agnes Carew. Jekyll's evil self—Hyde—kills Miss Carew's father and complications ensue. He plays Sir Proteus, eluding detection and yet gradually enmeshing his own better self in a suspicious connection with the murderer. Agnes is by turns mystified and horrified along with everybody else before and behind the stage-line. We are treated to several episodic, disjointed scenes, wherein the Doctor and his *alter ego* play curious games of hide-and-seek, the other characters amusing themselves, if not their ob servers, with a game of blind-man's buff. The Doctor, as in the book, gets his friend, Dr. Lanyon, to assist at his transformation from Hyde to Jekyll, and in the last act from Jekyll to Hyde; which is not precisely like the book. The piece cannot be said to possess anything worthy to be called a plot. It is merely a sketchy amplification of a sketch, to which nothing of note or value has been added. Wherever Mr. Sullivan has to discard the book and strike out for himself he is weakly dull. He seems to have some notion of how to produce dramatic effects, but none of constructive symmetry, character painting or the making of good dialogue. The piece is morbid, stained, vague, incoherent and generally banalistic. It is often repulsive and always gloomy. It is neither sincere nor symmetrical, true nor beautiful. It inculcates no lesson and gives no genuine pleasure. It merely attracts the attention on account of its excessive loathsomeness. We watch it with the same nauseous disgust that we feel when we are confronted with some dreadful exhibition of deformity or disease. The work is not skillful enough on the part of the dramatist to stimulate a calm investigational spirit, such as might be elicited among the men of medical science by a rare case on the operating table. One leaves the theatre with a bad taste in the mouth and a fervent desire to be spared from ever being obliged to witness again such a stupid and horribly repugnant production.

Mr. Mansfield is perhaps, purposely, weak. As Hyde he is exaggeratedly bestial. The transformation trick saved the performance, which had been witnessed to that point with apathy on Monday night, and won for the star several recalls. The subordinate parts are of little consequence. Mr. Sullivan as Utterson was lawyer-like and incisive. Mr. Harkins as Lanyon impressive, and Miss Rogers as Mrs. Lanyon—a comic old woman—did the most natural and agreeable work of the evening. Miss Cameron was laughably artificial as Agnes Carew. The play was excellently set in respect to scenery and appointments. The scenic artists are blamable, however, for painting pictures, ornaments, etc., on several of the drops. These devices are always unreal and often kill the effectiveness of an otherwise good scene.

Charles H. Hoyt's latest contribution to the stage is levelled at the nuisances and petty annoyances encountered at railway stations. In *A Bunch of Keys* hotel life is the target of his satire; in *A Rag Baby*, the drug-store; in *A Parlor Match*, the book-agent and the tramp. These are all familiar to the public, and the farce-comedies, skits, or whatever they may be termed, have all enjoyed long life and made fortunes. But everybody is not familiar with railway travel and its hardships, and therefore *A Hole in the Ground* may not become as popular as its predecessors. Besides, Mr. Hoyt's present production is of coarser fabric than anything as yet born of his fertile brain. Horseplay is always prominent.

The piece derives its name from a washout, or "hole in the ground," through which a train is delayed several hours. The action takes place during these hours, and it is certainly swift and furious. A party of the first part in an elopement is waiting nervously for the party of the second part, who is on the train. A quaint old gentleman is waiting impatiently for the train. He is down on the bills as A. Stranger, and is made the butt of practical jokes. A short-spoken, snappish station agent makes it unpleasant for everybody around. He is also very hard on trunks. A young girl at the lunch-counter makes it unpleasant for customers. Two ropers-in for hotels make matters unpleasant for passengers and their baggage. Three "tailor-made girls," sisters of the impatient eloper, carry consternation to the passenger for Great Green. Three "wash-ladies" mop the floor of the station, and incidentally mop up the old gentleman. Commercial travellers come and go, and mash and kiss the "tailor-mades." A pretty telegraph operator mixes up despatches. A fearful and wonderful tramp—a one-time baseball umpire who has become a wanderer upon the face of the earth—fits in and out and troubles everybody. A boy who is anxious to become a railroad man helps in the evil doing of the station agent, who is ambitious to become a superintendent. There is a lot of business that is very funny, and some that is tiresome. The greater amount of the applause came from upstairs. After the middle of the first act there was some yawning down stairs. The author was called twice, and on his second appearance made a very brief speech of thanks for the kind reception, etc.

The hit of the evening was George Richards' *Stranger*. His make-up was comic with out being grotesque, and his acting was quite humorous, unctuous, natural. When his song got the best of him he would ask to be shown to the "swearing-room." Once, when angrier than usual, he retired to the "swearing-room" and sulphur-fumes were seen to come about the window. The *Stranger* was encored half a dozen times for his singing off the route on the flaming railway guides, and his dancing brought down the house. Flora Walton is overrated. Her *Lady of the Lunch-Counter* was far from being a lady-like performance. The author has put a lot of slang in her mouth that would never be heard at a country railway station. She was dressed too young for the part—as to length of skirt—and in the last act came out spankled and gemmed like a circus queen. Mr. Hoyt is pushing Miss Walsh ahead too rapidly for her good. However, Miss Walsh looked pretty and sang some songs that fetched the house, especially the "Fifteen Serenade." Frank Lawton was amusing in the snappish station agent, and his whistling, the only speciality he aired, charmed every body. William Mack and Alfred Hampton were brisk and chipper as ropers-in and commercial travellers Julian Mitchell, and the wandering tramp umpire, was horribly made up, and presented a positively disgusting appearance. The part should be cut out; it is too repulsive. Nanette Comstock was a pretty telegraph operator. Duddie Douglass, Irene Hernandez and Fannie Stevens were bewitching tailor-made girls. The house was convulsed by the singing and business of the thrasher-warrior wash-ladies—Alice Walsh, Helen Leslie and Daisy Hall. They made an special hit in their song "Ballyhooley," which was redoubtable. W. H. Jordan gave a neat bit as the ambitious boy. Several small doubts, to be sure, were well done. The piece is full of catches and other music.

As the curtain rose on the first scene—the exterior of a station in midwinter, with snow abounding and icicles in profusion—there was a burst of applause at the natural and pretty effect. The other two acts take place in the interior of the station—a well arranged set. A Hole in the Ground will remain at the Fourteenth Street Theatre four weeks.

Victor Magillcuddy	John A. Mackay
Signor Fariaso	W. H. Hamilton
Philip	Paul Arthur
Fella Fetherly	Edward Gervase
Old Smith	W. C. Mandeville
Mile Ritta	Adah Richmond
Mile, Patrice	Hattie Delaro
Zulu	Grace Wilson
Zoro	Emma Hanley
Zampa	Josie Hall
Bridget Montmorenci	Richard Golden

the play presented, and it is announced on the bills as an adaptation from the Danish by Edwin Hoist and Woolson Morse. It is one of that class of musical farce comedies with which the theatre-going public have already had a surfeit, and embraces in its construction and portrayal the usual ingredients employed in such pieces—a weak and silly plot, a number of pretty girls, several comedians, songs, dances, variety business and good, bad and indifferent puns galore, coarse jokes and indelicate allusions. Out of such material several successful playwrights have reached the goal of their particular ambition, and have succeeded in producing plays that fully accomplish their main object, which was to surprise an audience out of its usual propriety and decorum, and cause childlike but hearty laughter at the veriest trash and absurdity. It was in expectation of such a surprise that on the appearance of John Mackay the audience indulged in prolonged and enthusiastic applause but hardly had the first few lines fallen from his lips when a spirit of melancholy seemed so fit across the footlights, settle on the audience with a vice-like grip and cause many to pre-
judge the play a failure before the termination of the first act.

The story of the piece is as follows: Victor Magillicuddy, an amorous young man, has fallen desperately in love with a leading lady of a circus troupe. Her name is Mile. Ritta, and although the fact is unknown to Magillicuddy, she is the wife of Signor Furloso, the proprietor and manager of the show. Magillicuddy writes her a letter in which he declares his passion. After he has mailed it, he discovers through his friend Philip that Mile Ritta is a married woman, and that her husband is insanely jealous, and as he fears the letter may fall into the hands of the husband, he resolves to go at once to the circus and endeavor at all hazards to recover the tell-tale missive. Arrived there, he seeks and is granted an interview with the lady herself, who, on learning how injudicious he has been, agrees to aid him in his efforts to prevent her husband from intercepting the latter. To make matters a little more complicated, she has happened to have been overheard by her husband speaking in the most glowing terms of a certain Victor. But the Victor she referred to was a horse on whom she had laid a heavy wager. Still aware of her husband's jealous disposition, she fears that in case he obtains possession of the letter he will imagine Victor Magillicuddy is her accepted lover and the one she alluded to. Just then, for some inexplicable reason, a strike of the circus hands occurs, and Magillicuddy is introduced by the wife to the manager as one who can probably help him out of his difficulty. The wife takes the company into her confidence. Magillicuddy, who is now disguised as an Irishman, becomes valet to the manager, but really, in a *sub rosa* way, is arranging the various disguises assumed by the company and introducing them to the strike-ridden manager. The upshot of the affair is that the manager is successfully deceived in the new company, the strike is overcome, and eventually a letter arrives from the Dead-Letter Office addressed to Magillicuddy. On opening it he finds that as he had failed to place a superscription on his love-letter the Department had returned it to the writer, and so the end is reached. During the second act, and while the company were in disguise, each one had an opportunity to display his or her particular speciality. No very remarkable hit was made by any one of them, although the only hearty and deserved applause occurred after Richard Golden, as Bridget, an Irish servant-girl, had finished singing a comical ditty entitled "When the roses fade and die," and also when W. H. Hamilton sang a sentimental solo in which he told the spectators about something that would either happen, or last, until the "stars had passed away."

Mr. McKay, who was announced as the star, had really no star part at all. In the second act he had scarcely anything to do further than to act as usher to the other performers. His mannerisms and acting throughout were monotonous and wearisome, and had he appeared as an undertaker in the last act, opened the centre-trap and buried the play in full view of the audience, the general verdict would probably have been: "Well done, Mackay; let it R. I. P."

At the Standard Theatre the Imperial Burlesque company is presenting Captain Alfred Thompson's spectacular burlesque, *The Arabian Nights*; or, *Aladdin's Wonderful Lamp*. The houses up to the present writing have been large, if not enthusiastic, and the engagement bids fair to be profitable.

Our Critic is a long-suffering and conscientious person. In the interests of art and MIRROR readers he has patiently sat through rubbish enough to fill New York harbor several times over. Dominated by a righteous feeling of duty, he has held on to his orchestra seat again and again to the bitter end of some bad, bad performance, while more fortunate spectators were gathering up their hats and fleeing away by battalions. He has listened to the preaching of Bailett, risked an attack of paralysis studying Hoyt, taken his dose of William Barrett like a hero, survived Emma Abbott, committed no breach of the laws under the provocation of Gunter, and in sundry and divers other ways proved worthy of his proud office. But at the Standard he found that the time had come to rebel against custom, duty, Fate and Captain Thompson's burlesque. When the first act was ended he stole silently away in search of poison or an ambulance. He drew the line at the second act and the rest of the piece, for he was a wise man, and he knew that he had had enough. Having witnessed but one act he is only prepared to write about that portion of the entertainment, and as he has heard that the balance is on a par with it he is unlikely ever to complete his knowledge thereof. With this honest confession which does his soul good, he is prepared to proceed and tell of what little he did see.

and the laze actions they were obliged to do. He saw a ballet of unexampled antiquity gyrate in cotton tights (very baggy at the knees) and no dresses worth mentioning. He heard Lolie Fuller sing two bars out of eight or ten in one of her songs. He saw a girl, Miss Rivley make a vain effort to disguise his identity by giving a dreary performance as the Magician — as if he were justly ashamed of his surroundings. He saw Lena Merrill scintillate spasmodically among her companions. He saw garish scenery and cheap but showy dresses.

What he did not see was a pretty girl, an attractive costume, or any reason why The Arabian Nights should have been seen at all. What he did not hear was a pretty song, a clever line or a real burst of applause or laughter. When a trap opened and clouds of noise and vapor were let off through a perforated pipe, he knew that this was Captain Thompson's convenient method of getting rid of the material left over when he had made the piece. The driving stuff that Violet Cameron presented at the Casino under the guise of burlesque was classic compared with this. We do not believe that any English builder of burlesques ever conceived anything so absolutely stupid.

Probably it will go—there seems to be no law to prevent it from going. Nevertheless, from the sample we had, we must tell our readers the truth and say that no drearier burlesque, and no worse burlesque company, has ever come within our knowledge.

Mme. Desvarennes.....	Mrs. D. P. Bowers
Prince Serge Panine.....	Henry Aveling
Prince Delarue.....	G. Beach
Comteur Michal.....	Carl Abicht
Maurice Mavechal.....	Sidney Bowsett
Anatole.....	Arthur Giles
Mons. Rosenberg.....	J. W. Thompson
Mons. De Tiembiv.....	Percy Hunting
Nadia.....	Mittens Willott
Clarie.....	Alice Fairbrother

On Monday night, at the People's Theatre, Mrs. D. P. Bowers produced a dramatization from the French of Georges Ohnet, entitled *Madame Croesus*. Some years ago a dramatization of the same work, entitled *Serge Panine*, was produced at a stock theatre in this city, and proved such a dismal failure that it was taken off after the third night. The present production is in five acts, and the story is as follows: Mme. Desvarennes is a millionaire in the cereal trade. She has one child, Clarice, betrothed to Pierre Delarue, and a foster daughter, Nadia. Panine, who is an adventurer, had won the affections of Nadia, but at the opening of the story had successfully transferred his suit to Clarice. Madame and Clarice know nothing of the first conquest, but the former is loth, from a presentiment, to have her daughter wed the Prince. Clarice has an interview with Pierre, and implores him to release her. He reluctantly resigns her to the Prince, who seeks her for her dowry. Madame wants her daughter to keep her engagement with Pierre, but is eventually won over by the pleadings of Clarice and the blandishments of the Prince. Then Nadia has an accounting—rather unsatisfactory—with the Prince, who coolly tells her that, being bankrupt himself, he cannot think of marrying a penniless girl. Much to her disgust, he advises her to wed the rich M. Michaud, who loves her, but whose affection she can never return, etc. Goaded by the cool indifference and well-bred taunts of the man who has discarded her, Nadia at last consents to wed Michaud. Two weddings take place, and the outcome is one happy husband and one happy wife; everybody else is more or less unhappy. The Prince, who is nothing if not fast, makes large inroads upon the purse of Madame. He also becomes involved in money-making schemes that are not altogether honorable, being encouraged in his evil courses by M. Rosenberg, a financier. He also conceives an unholy passion for Nadia, who has stormy scenes with her husband. He is puzzled to know *who* it is that is disturbing his domestic peace. Madame finds out; so does Clarice, later, and then a cloud of unhappiness settles upon everybody. Mme. Croesus closes her purse-strings to the

Prince, who is tormented with distress through his misdoings, but to whom Nadia is still devoted. Madame denounces the Prince to Michaud, who goes forth to kill the destroyer of his happiness, but falters at the last moment and lets him live, although he has found the guilty couple arm-in-arm. The cool, collected and debonnaire Prince is at last brought to bay. The financier wants to bleed him still further; Delarue wants him to fight a duel; Madame wants him to blow his brains out to save the family honor. As for the Prince himself, he prefers to fly. Alone with Madame, he attempts to escape from the room, as the Prefect of Police has just sent up his card. She struggles to prevent him getting away; he flings her from him; she seizes a handy pistol, aims and fires. Serge Panine drops dead. The Prefect and all the male principals rush in. De-larue exclaims: "See! Overwhelmed with disgrace, he has shot himself!"—or something akin. This ending is rather unsatisfactory. Whether Michaud and Nadia become reconciled, and what the newly-made widow does in the premises, etc., etc.—these little matters are left to the imagination. The play is rather gloomy; there is almost an entire absence of comedy. But Mrs. Bowers' manager says that in five or six weeks Madame Croesus will have been so much improved that the first nighters would hardly recognize it.

an ideal modern prince of the reaktion, and in all his devilry never fell beneath the spell of a haughty gentleman. W. G. Barry played Delarue very well, except for the constant nervous clenching of his hands. He had a rather rich sympathetic voice, and his delivery was effective. Carl Ahrendt weighted down the part of the grief-racked husband Michael. He was very earnest and painstaking, but his burly body and leonine head seemed to be out of keeping with the role of the sensitive Willett. Invested Nadia with tenderness and sometimes with power. It is unfortunate that she walks the stage so awkwardly. If she could meet this stage, it would much improve her work. Alice Fairbrother played Clarice with much feeling. Her work improved with every act. This was her first appearance before a New York audience, and she created a decidedly good impression. The smaller parts were more or less effectively played by Messrs. Sidney Bowkett, Arthur Giles, J. W. Thompson and Percy Hunting, the best work being done by Messrs. Thompson and Bowkett.

The play was poorly mounted, there being a marked paucity of furniture. Next week Hoodman Blind will be revived, with Frederic de Belleville in the leading role.

At Harrigan's Park Theatre on Monday night a fair-sized audience sat through the initial performance of a silly concoction called *The Willy West*, and purporting to be a satire on *Cody's* show. The author, Fred. J. Havner, styles his composition a "musical comedy," but neither melody nor drollery emanate from the creation; it is simply a hodge podge of odds and ends. The first scene discloses an alleged interior of Macy's store, with numerous shop-girls and bargain-hunters who cluster around a pompous floor-walker named Willie Golden, and whose heart melts only in the presence of the head saleswoman, Lulu Diamond. The approach of the Wild West parade ends the scene and the agony of the spectators. The remainder of the piece tells of the adventures of Willie Golden seeking his Lulu, who has decamped with an Indian chief to explore the Western wilds. After a varied experience, in which a Deadwood coach with a panoramic scene plays an important part, the couple are reunited.

Gus Bruno, as Willie Golden, made the most of a nonsensical part, and was ably seconded by John T. Kelly, as Arizona Mike, the driver of the aforesaid stage. The Burke Brothers and Delmanning boys appeared in a negro act that was vociferously encored. The female portion of the company possessed neither beauty, form nor talent, and their vocal efforts were decidedly ineffective. In its present shape the Willy West cannot prove a success; it lacks every ingredient essential to a clever burlesque, and the sooner the managers realize the fact the better for all concerned. The introduction of several good specialty people and a few comely women might help the piece and render it acceptable to a provincial audience.

A large audience assembled at the Grand Opera House on Monday evening to welcome Louis James and Marie Wainwright in the initial performance of their second starring season. The piece presented was *Virginius*, and Mr. James, of course, enacted the title role and repeated the good impression he made at the Windsor Theatre last year in the same character. Miss Wainwright was equally felicitous in her impersonation of Virginia. Her suavity of manner, handsome appearance and excellent art were duly appreciated. Mr. and Mrs. James were called before the curtain half a dozen times at the end of the fifth act.

On Tuesday night the company appeared in a large hall to a large audience. Louis James scored a decided success as the German barba-lin. In making his success-as-a-german-barba-lin-up-garb, garb and every other detail he provided himself thorough artis. His reading of the sentimental passages was skillful and im-passioned, and in dramatic situations he feign-pressed the house by storm. Pantietha, a boy portrayed by Miss Wainwright, was an em-bodied portrayer of grace and womanly charm that would have softened the nature and warmed the heart of a more uncouth savage than Ingo-mar. The support was fairly good. The per-sonum-narris gave too much evidence of being engaged at so much a head. For last night (Wednesday) Gilbert's Gretchen was an-nounced. Next week The Lights of London.

Newton Beers and his excellent company opened at the Windsor Theatre in Lost London on Monday night, to an audience that completely filled the house, and whose appreciation of the efforts of Mr. Beers and his associates was shown in their frequent recalls. As Job Armroyd, Mr. Beers kept his audience with whom he is a favorite, spellbound, while Jessie Lee Randolph, as Nellie Armroyd, the misguided but penitent wife, shared his artistic, if not moral, triumph. The balance of the company, including George Rareside, Sam Bernard and Kate Romaine, played their several parts in a creditable manner. The ballet and the specialties introduced in the fifth act and the scenery, which was very good, called forth so many encores that the final curtain did not fall until a late hour. Next week an emotional drama, by James Gardén, entitled Two Roads with Mr. Carden and Miss Marston Leigh in the leading roles, will be produced for the first time.

Dockstader's is open again and the free lover is glad. He is giving a capital bill with one of the strongest minstrel organizations we have seen. The singers sing sweetly. Mr. Dockstader and his *vis-a-vis*, Carl Rankin, are excruciatingly funny, while the band and chorus are strong in skill and discipline. The burlesque Fall of New Babylon contains an number of clever local hits, and the special features of the olio are in keeping with the excellence of the first-part and the afterpiece. A new skit is in preparation, Dr. Freckle and Mr. Snide, or Working in Another Man's Field. The house has been packed nightly. It would be a good idea if the curtain were dropped at least once during the evening to allow the spectators to rest their aching sides.

Frank I. Frayne and his company of H. J. E. was appearing this week at the Third Avenue

houses. On Monday night the star was called out after each act of Mardo. His support is fair. The dog Jack, which appears in the performance, is a clever brute. Next week, Zozo.

The Academy of Music will open on Monday night under Mr. Murphy's management with the English melodrama, *A Dark Secret*, in which some realistic water effects are expected to attract notice. The trial of the piece in Philadelphia was popularly successful. Mr. Murphy will establish a scale of popular—not "cheap"—prices.

We heave a sigh of relief. Erminie comes off the stage of the Casino on Saturday night, and in *The Marquis*, which comes out positively on Monday, the chronicler of happenings at this house will have at last a new subject to write about. Erminie on the completion of its stay will have been given 512 times by the company. It is down on the cards for a revival after the run of the new piece.

One Against Many continues to be the bill at the Union Square. Preparations are progressing for the new piece by Bronson Howard, in which Robson and Crane are to appear at this house shortly.

The Highest Bidder will run to and including Monday night of next week. On Tuesday the farce comedy, *Great Pink Pearl*, will have its initial representation in this country.

Bellman continues to draw large audiences at Wallack's, where it will be performed until the dramatic season opens.

Held by the Enemy is to be continued one week longer at the Star. The revival has been notably successful.

Allan Dare is doing very badly at the Fifth Avenue, as was naturally to be expected. Mrs. Langtry brings out *As in a Looking Glass* next week.

The Giddy Gusher.



This is a season for suggesting all sorts of means to insure the safety of audiences in the theatres. The awful disaster at Exeter sets the wise and inventive at work to devise protective schemes. The papers give columns of description to fire-escapes, hand-grenades, iron curtains and the like. The managers go about digging holes in their walls to make more exits; but, O Moses! you might perforate a theatre like a skimmer, you might attach a Babcock extinguisher to every seat in the house; as long as an audience behaves, on the slightest alarm like a lunatic asylum, what are you going to do? Let them fry in their own fat.

I would much more cheerfully take off my red flannel petticoat and dance in among a herd of bulls than occupy an orchestra seat when some idiot in the gallery called out "Fire!" My petticoat would be much safer among the gores and biases of the bulls. No provision that God or man can make in theatres is of any avail in a theatre panic while people act like dumb-driven cattle as they do. A theatre could be fired at both ends and everyone get out unscathed, if only the audience acted with some discretion. But the instant a note of alarm is sounded, the aristocratic old pump wags down front, who has been a monument of dignity all the evening, turns into a remorseless soldier-crab and claws his way up your spinal column. The elegant lady who has been barely able to hold a feather-fan strikes out like John Sullivan. The sweet fair girl leaning against Gustave like a sick kitten against a hot brick, turns into a hysterical cyclone. I tell you, you had better—much better—shake your petticoat incandescence before the bowed horns of the bellying bull than cast your lot with these.

I have been in my time in several theatre scares, and have a wholesome fear of danger; but I am not afraid of the fierce fire or smothering smoke—it's the brutal mob, without bowels or brains, who tramp like a pack of soulless cattle for the point at which they entered, if it be into the "jaws of death, into the mouth of hell."

An instance of that was seen some years ago, when the Park Theatre existed on Broadway, near Twenty-second street. By a nasty little narrow door, up a flight of stairs, the auditorium was gained. Then there was a turn to the left and the stage opened upon Twenty-second street. It did open and no mistake—a door twenty feet wide and as many high backed it, and was won of most all men. During the day it stood open; and the passing public

reverently gazed on the sides of flats, and profile trees, and set-rocks garnered in the rear. But if every soul who knew of that big door in the back had been in the theatre the night of a scare, they would have headed like so many demented sheep for the hole in the wall—the turnstile by which they entered. Such is an audience. Well, this night I speak of some dude had cast his cigarette on the stairs at the front. A mass of accumulated dust and fluff behind the iron gratings caught smoke—it didn't catch fire. A puff of it came into the theatre, and, Great Caesar! you should have seen that educated, superior sort of audience. In an instant they were a swarming mob of lunatics. They fought like fiends; they tried to walk on the heads of their fellow-creatures. I tried to stick, for safety, in my seat. A bank director undertook to scale my nose; a baldheaded old broker put his foot on my shoulder; a fat old woman made a sort of spring-board of me from which to turn a somersault into the aisle. I got up with a well made pair of operaglasses as a slingshot and let my fellow-creatures feel what I thought of it all.

Now, no amount of precaution, no invention, no plurality of exit, no grenades, no curtains or extinguishers reassures me. I have to suggest that a course of instruction like that on board ship be dealt to the ignorant theatre goers. Of a sudden at sea, on a well regulated steamer, the alarm of fire is given and the trained sailors fly to their posts. The lines of hose are trailed through the boat, the water turned on, and the various manoeuvres in case of actual fire gone through with practice. It would be a magnificent idea for our managers to confront a crowded house and make some pleasant speech, allude to the greatest danger of a fire in a theatre, the conduct of its occupants; propose at the end of the next and last act they shall all act as if the building was on fire, and empty it with as much expedition as possible. Give 'em an object-lesson. Light a match at the box-office and let 'em head for it. Time 'em, and put up the score outside to show 'em how quickly the theatre had been emptied. Perhaps this operation, oft-times repeated, would instill a useful lesson that in an hour of panic would not be forgotten. As it now stands the danger of a theatre fire is the danger you are in from the audience, not the fire.

Let the genial McCaull go out and tell a crowd to play at the game of conflagration. Explain that those on the front seats should remain perfectly quiet, while those at the left tramped right out upon Thirtieth street (or Twenty-ninth street—which is it?). While those at the rear swept out upon Broadway, and the whole building be cleared in less than two minutes.

Let A. M. Palmer, whose smile is tranquilizing, and whose side whiskers inspire confidence—let J. M. Hill, in whose calm eyes the soothing power of Winslow lies—try this plan on their audiences. I think a little quiet talk when there was no smoke might make things a good deal safer when there was some fire. Don't you?

At 12:15 Monday night I went to the stable and got my mastiff "Beech" to come in and keep me company, because I didn't dare go to bed in dream of Jekyll and Hyde as done by Mansfield. "Man wants but little here below," the poet tells you, and let me tell you a woman wants a mastiff for protection and occupation. My "Beech" is a wonder. He enjoys being read out loud to. So when an intellectual acquaintance of mine who was going to the Madison Square Monday night—said she was going to take the novel along and follow the play—I suggested she read the story at home, which she did, aloud, on the piazza to "Beech," who was deeply interested. So when I got back from the performance, and the goose flesh would come out on my legs every time I thought of the third and last act, I got "Beech" in and concluded to tell him all about it and get it off my mind.

"As a play 'Beech,'" said I, "it is not very coherent and intelligible. I don't suppose a soul in the United States, unless it's the Prince of Tahore and He (beside my intellectual friend) but knows the weird story of Jekyll and Hyde. So that don't matter. I was not suited at all with Mansfield's make up for the Christian Doctor. He looked for all the world as if he had been carted in from the Eden Musee on Twenty-third street. Sorrows of Werther! but he is a dread spectacle in that bilious role of a lover; and with all due respect for a very clever young man, it seems to me Mr. Mansfield could do something better with his appearance. I will bet that Helmer will invent a wig that shall be as blond and beautiful as the ambrosial locks of the tenebrous god Apollo, and yet hide a bristling crop of black and wiry hair that shall rise and beat down the golden fleece, and make a satyr of a saint when needed. Mansfield has such light eyes it would make a splendid change to the ghastly complexioned, beetle-browed Hyde. I saw a French actor at the Porte St. Martin, in some dreadful melodrama, make the strangest change by eyes painted on his lids; eyes wide open and always looking up. The painted eyes did not show, but in an instant, by nearly closing his eyes, the demon optics applied by pigments to the lids made a fearful change in his appearance."

All this I told "Beech," who wants to know it all. I did not feel interested or pleased till the end of the third act, when Mansfield had had one of his bursts of speed, that makes him the "Patron" of all the flyers in the field. That act insured the success of the piece.

It is not the play to take young children to see. It is not a fitting entertainment for newly made wives. It is not the play to go out and drink heavily between acts on, as they did Karl and Monsieur. But it serves to show the creative and versatile genius of a remarkable young man, who has too much ambition to be content with his great success in many directions—he must try all. A very good play could be made for this gentleman out of Sidney Lusk's "As it was Written." The poetical, musical Jew, who, under control of an ancestor's spirit, slays his sweetheart, is tried for and acquitted of the murder, is waiter in a restaurant, composer, wanderer and finally discourses of his own crime, would be a character in which Mansfield could revel and do big things.

Captain Thompson, though a little given to

worsted balls, is a clever designer. The costumes in *The Arabian Nights* are dazzlingly beautiful, and some of them very striking. But, oh! that libretto, and oh! some of the people who interpret its stupidity! The gallant Captain wants to root out the dialogue, turn it into a pantomime with songs, and let Lena Merville do the doll business from the rise of the curtain to the fall thereof. Nothing cleverer than that intelligent little woman's work as a wax doll has been seen in a long while. By and bye people will find out that Loie Fuller is a tragic success—that is, I think she must be. She is a healthy failure in every other department of the drama. I have seen her in Reed's plays, in Goodwin's pieces, and here in burlesque at the Standard floundering through funny business; and I utter a cry to McKee Rankin: Put Miss Fuller into *Lady Macbeth*. She may be able to play that. After Miss Fuller, did any one ever see such a depressing bit of comedy as the rhyming policeman of *The Arabian Nights*? True, the lines are enough to stultify endeavor and depress a Mark Tapley; but that Standard gentleman's line is undeniably emotional and sentimental, but never comic—by no accident ever comic.

However, if Aladdin and his policeman are dull as putty, Lena Merville is a vital spark. A brilliant little creature and an actress to the tips of her flying feet. Her achievements as a wax doll surpass anything in drollery done on a New York stage by a woman since Mrs. John Wood's time. I saw that lady do a wooden-legged dance and bit of acting in some extravaganza years ago, and take every bit of expression from her face as Merville does for the insensate doll. A very difficult thing for either one of them since both are sparkling brunettes with the brightest kind of faces.

Miss Merville ought to be very much pleased with herself. She's certainly the funniest woman we had to wake up in New York for a long time.

GIDDY GUSHER.

Gossip of the Town.



The portrait of a pretty young actress heads this column. Emma Fossette has been on the stage two years, and her work gives promise that in time she will take high rank as a leading lady. During her brief career Miss Fossette has played leading and ingenue roles—such as Mathilde in *Led Astray*, Kate Christianson in *Storm-Beaten*, Rose Vaughn in *Called Back*, Mary Melrose in *Our Boys*, etc. The young lady is now supporting Frank Tannehill in *The Exile's Daughter*, and was much praised for the excellence of her work during a recent engagement in this city.

W. W. Randall is booking time for Alice Harrison in Photos.

E. Stanhope Percy has been engaged for Mrs. Langtry's company.

John Meech, manager of the Academy of Music, Buffalo, is in the city.

Henry E. Dixey opens his season in Adonis at Orange, N. J., next Monday.

Charles W. Allison has been engaged to support a well known soubrette.

Mr. and Mrs. Harry Weaver (Stella Boniface) have been engaged to support Mr. and Mrs. W. J. Florence.

Nellie Lingard is playing Biddy Ronan in *Shadows of a Great City* at the Princess Theatre, London.

In his coming tour in *A Wronged Man*, A. E. Geismardo will be under the management of H. R. Moore.

James Owen O'Connor has purchased sole rights to the tragedy, *The Gladiator of Ravenna*, and is preparing to star therein.

Edward J. Henley and the English company engaged for Deacon Brodie are expected to arrive by the *Ethiopia* on Monday next.

F. F. Mackay is under consideration for the part of Holly in William Gillette's adaptation of *She*, to be produced at Niblo's Garden.

Through the courtesy of George S. Knight, Sam Southern has been enabled to accept a season's engagement at Wallack's Theatre.

Charles Mendum sends word from London that he has engaged Charles Arnold for a four years' American tour in *Hans the Boatman*.

Edna Courtney has just returned to the city from Montana, where she has been starring in the territories under the management of John Maguire.

Frank Colfax, Helen Dauvray's stage manager, has been engaged to act in the same capacity with George Knight's Baron Rudolph company.

Thomas W. Keene played at the New Chicago Opera House, last week, to \$9,000, which is the largest business that he had ever done in the theatre.

Al. Hayman telegraphs from San Francisco that there is no truth in the report that Boucicault's company was stranded, although it was true that the theatre had been closed for a week.

Julia Anderson is meeting with success on the New England circuit in her new play, *Inez; or, A Wife's Secret*. In many cases return dates are requested.

Marshall H. Mallory has been authorized by Grace Hawthorne, of the Princess Theatre, London, to negotiate with Howard P. Taylor for the production of his plays in England.

It is stated that Mr. Sterling, manager for John L. Burleigh, contemplates shelving *One Against Many*, and playing that actor in *The Noble Vagabond*, *The Stowaway* and another play.

Blanche Thorne has been engaged to play *Rachel* in *Held by the Enemy*, beginning on Oct. 3. She will be able to continue with *The Still Alarm* through the engagement at the People's Theatre.

Ethel Friend made her first appearance in *The Highest Bidder* on Monday night at the Lyceum Theatre, in place of Miss Wilson, and scored such a success that she was engaged for the entire season.

Robert C. Hilliard has been engaged by Mrs. Langtry for the part of Algy Balfour in *As in a Looking Glass*, to be produced at the Fifth Avenue Theatre next Monday night. Nadage Doree is engaged for the part of Felice.

Mrs. Langtry's season opens next Monday at the Fifth Avenue with the production of one of the numerous versions of *As in a Looking Glass*. The sale of seats began on Tuesday. Maurice Barrymore and Robert Hilliard will be in the cast.

William Redmond and Mrs. Thomas Barry opened the season at the Chestnut Street Theatre, Philadelphia, week of August 29. The engagement was so successful that the company has been engaged to open next season at the same house.

"It is not true that we are getting ready to build a new theatre in Boston," said Henry E. Abbey to a *MIRROR* reporter the other day. "Our lease of the Park has two years to run—that is, it does not expire until May, 1889; so there is no need of hurry. We undoubtedly shall have a theatre in Boston, but not yet."

Early in July plans were submitted by six firms of architects for a million-dollar building, to be constructed on the site of the present Madison Square Garden by the Madison Square Amusement Company. On Monday the firm of McKim, Mead and White were informed that they were the successful bidders.

The Little Puck company comprises Will Henderson, George Woodward, J. W. Summers, Harry Mack, Frank Barlow, W. G. Gilmour, William White, Martin Sobelke, Rillie Deaves, Louie K. Quinten, Florence Rowe, Ray Douglass, Hope Custis, Lea Raymond and Bessie Sanson. William Withers is musical director. Mile. Rosa's French juvenile ballet has also been engaged, as well as Master Gustave Sobelke, the grotesque dancer.

The National Press Intelligence Company, 26 Church street New York, is an institution which many actors patronize. Its value to professionals is self-apparent. The National Press readers inspect every paper of consequence in the world regularly, and players or managers that wish to know what the press is saying about their acting or their plays in scores of other places that they may happen to be, can get the field thoroughly and reliably covered through this concern at a small fraction of the expense any other means might afford. *THE MIRROR* has used the service for some time and can testify to its completeness and utility.

The report that Helen Dauvray is retired through financial embarrassment is indignantly denied by that lady's manager, William R. Hayden, and by her family and friends. Miss Dauvray has been ailing all Summer. On Sept. 5 Dr. Charles C. Lee, her physician, wrote the following opinion of her case: "I hereby certify that for the last two years Miss Helen Dauvray has been under my professional care occasionally, and is now; that during this time she has repeatedly suffered from attacks of nervous prostration from excessive exertion and prolonged nervous strain; that during the past Summer, as she informs me, this has been worse than ever, and attended by convulsive attacks which were thought epileptic; and finally that, in my judgment, it has become absolutely necessary for her to suspend professional work of all kinds for two or three months to avert the entire loss of her health." Miss Dauvray is at present in the country in care of a sister.

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JANUARY—1st, 2d, 7th, 9th, 10th, 13th, 14th, 21st, 26th to 31st, inclusive.

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MRS. R. M. LELAND TO MANAGERS And the Dramatic Profession Generally.

Managers and the dramatic profession generally are hereby notified that the Irish drama entitled *EILEEN OGE* is my sole property, purchased from the author and owner, the late Edmund Falconer, and that any person producing printed or simulated version of the above play will be dealt with according to law.

W. J. FLORENCE. Fifth Avenue Hotel, N. Y., August 22, 1887.

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LYCEUM THEATRE, 4th Avenue and 53d Street. DANIEL FROHMAN, Manager.

THE HIGHEST BIDDER. THE HIGHEST BIDDER. THE HIGHEST BIDDER.

10th NIGHT, Wednesday evening. Monday, Sept. 19, last presentation. Sept. 20—THE GREAT PINK PEARL.

HARRIGAN'S PARK THEATRE. Great Success. New Musical Comedy. Crowded Houses. Satire on Buffalo Bill's Wild West.

THE WILLY WEST. With a great company of favorite Comedians. Grand Chorus! Large Orchestra! New Scenery!!! John T. Kelly, Ruth Darrell, New Songs, Gus Bruno, Annie Williams, New Dances, Popular Prices, Wed Sat Mat. 2.

The Only Genuine Novelty of the Season.

H. R. JACOBS' 3d Ave. Theatre.

A Majestic Success. An Overly w. of People. PRICES, 10c. to \$1. SEATING CAPACITY, 2000.

Matinees Monday, Wednesday, and Saturday.

This Week, FRANK FRAYNE in Mardo.

Next week—The Grand Spectacular ZOZO.

GOOD DATES CAN BE HAD AT THE

DuBois Opera House, DU BOIS, PA.

For the Holidays I will give a CERTAINTY

To one or two first-class attractions.

E. B. NETTLETON, Manager.

To All Whom It May Concern.

Please take notice that in consequence of serious illness, entirely incapacitating

MISS HELEN DAUVRAY

from performing her professional duties or transacting any business, she is obliged to cancel all dates made for herself and company during the season of 1887-88.

WILLIAM R. HAYDEN, Manager.

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6-10, did fairly well. Edith Sinclair's co. in A Box of Cash, opened 15. House crowded and well-pleased. The Newell's in A Boy Tramp 15-17; week of 19. The Kermels.

Grand Opera House (J. K. Baylis, manager): The T. P. W. Minstrels packed the house 10; giving a first-class performance in every particular. Peck and Fursman's Daniel Boone co., 17, is the next attraction.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Medical Congress held at Albright's last week was a good thing for Harris' Bijou and kept it dark. The house was packed at the present management. This week, Gotthold's Uncle Tom. Next, Wilbur Opera co.

Redmond and Barry's Rene followed Lost in the Snow 10 at Albright's.

T. P. and W. Minstrels are advertised to appear at National next week without any "blacking."

GEORGIA.

SAVANNAH.

Savannah Theatre (The Oriel Club (colored), of Augusta, gave a concert 5 to a fair audience.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): The closing performance of the season of the Columbus Dramatic association drew an immense audience last night 8. The occasion was a benefit to George Scott, under whose able management and thorough instruction the amateurs have become second to no similar organization in this city. The large attendance was convincing proof of the high esteem in which Mr. Scott is held by the citizens both as an actor and a man. Mr. Scott was tendered a banquet by his friends 9, at which time he said farewell, as he goes to join the "Eighty Days Around the World" tour. His advent to Columbus will at all times be hailed with pleasure, and the Minstrels' counterpart joins the legion of friends of this worthy gentleman in the wish that he may "live long and prosper." Wilson's Minstrels open our season 16.

AUGUSTA.

Market Hall: Our season opened with Wilson's Minstrels. It has been so long since we have had any amusement that, coupled with George Wilson's popularity, a big house gathered.

Item: The Hall will be our temporary theatre till Manager Cohen makes his bow before the first audience in his new Opera House, which he promises shall be a perfect gem. The site of the Opera House has been bought, but possession cannot be obtained until Oct. 1. All other preliminaries have been arranged, and should we have a fair October and November we look to see the house opened by Jan. 1. In the meanwhile we will accommodate ourselves to circumstances. The Hall has been improved—elevated seats and more stage room.

ILLINOIS.

ROCK ISLAND.

Harper's Theatre (Charles A. Steele, manager): Beach and Bowers' Minstrels, appeared 15 to very small audience.

ROCKFORD.

Opera House (C. J. Jones, manager): Sixth annual season opened 6 with Frederick Ward in Damon and Pythias, followed by Virginia, The Gladiator and Richard III. Mr. Ward proved himself an actor of great ability. The Opera House has been bought, but possession cannot be obtained until Oct. 1. All other preliminaries have been arranged, and should we have a fair October and November we look to see the house opened by Jan. 1. In the meanwhile we will accommodate ourselves to circumstances. The Hall has been improved—elevated seats and more stage room.

ENGLEWOOD.

Opera House (Fred W. Lane, manager): Professor Morris' Equine and Canine Paradox 9; good business.

KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): Francis Labadie in Nobody's Child 6; good house. This was Mr. Labadie's sixth appearance here.

JOLIET.

Opera House (R. L. Allen, manager): On account of stormy weather, Sid C. France in Marked for Life, opened to a small house 5.

PEORIA.

Grand (Lem H. Wiley, manager): Rag Baby co. to very large audience 10.

Arena: Forepaugh's Circus 10; fine show to packed tents.

QUINCY.

Opera House (P. A. Marks, manager): Mattie Vickers 10; large house.

Arena: Forepaugh's Circus exhibited 7 to large crowds. Fisher Brothers, of Quincy, met with a hearty reception. They gave an excellent entertainment, and at the conclusion of the remarkable mid-air feats received unbounded applause.

SHELBYVILLE.

Opera House (Phillip Parker, manager): Our season opened 7 with Baird's Minstrels. Large and appreciative audience at advanced prices. Ellsworth Cook of this city, is with them, and was well received by his host of friends. He is a fine female impersonator and male soprano. Lew Benedict and Charles Goodyear also made his debut. The Katharine Sheppard Dramatic co. will be here Fair week 30-4.

OTTAWA.

Opera House (A. S. Sherwood, manager): Regular season opened 9 with Beach and Bowers' Minstrels; good business; satisfaction. Verona Jarbeau 16.

INDIANA.

INDIANAPOLIS.

The first attraction at the Grand for the season was the Golden Giant co. with Mrs. McKee Rankin. It is a play very similar to those that have made the Rankins famous, and about as good. The play was well received. The co. is capable, barring one female and two male parts that are of little power. The management object to the title, as it leads to the impression that it is a spectacular and pantomimic piece. The next attraction will be Fantasma, reconstructed, that opens 10, the week of State Fair.

The Museum has done a big week with Martin Hayden in A Boy Hero. The last act has been revised, and will help the piece. The jubilee singers are as much of a jubilee quartette as any miscellaneous might be. Hayden is doing well and has a piece in which he will make a name for himself.

The Zoo is not yet advertised to open, but John Edwards, the lease, announces that he will open during week of State Fair; but the attraction is yet to be decided.

Elbow Shots: It is a long way for an "episode on the quest" to leak out, but since it was so earnestly requested to keep mum that some pains are worth telling it. John P. Slocum, manager of Metastayer's We, Us & Co., was put off a train four miles out of Cory, Pa., and had to four-mile walk back to the station. The conductor who had been for another route, and the conductor would not honor it. The case was peculiarly aggravated by the taunts of the farmers. The J. P. Clifton Ranch King co. will be at Museum week of 12. Power's Lev Laid at English's 10. W. E. English will be home from Europe during the present month. The Elks will have their sixth annual benefit about Oct. 10. The Minstrel's piece will be repeated. O. H. Haselmann has returned from New York. The Eden Musee advertises as an attraction an 800 lump of living African female. O. Romeo Johnson, press agent for all the Indianapolis theatres, has resigned his position as Macotte for the "tail enders" and has returned from a baseball trip.

VALPARAISO.

Grand Opera House (J. C. Heineman, manager): Professor Morris' Canine and Equine Paradox 7; good business. The dogs and the ponies are in good form and the pony show was excellent. Morris' hotel car is one of the finest on the road. Root and Love's Dramatic co. was with us, for the first time, when Labor vs. Capital was presented. The piece made a decided hit. It is very entertaining, and the audience vigorously applauded the many striking scenes and situations. Comedy and sentiment are so happily blended in the piece that it is neither too heavy nor too light, and a smile needs to be shied through each tear. Visiting the author-actor, assumes the leading part in a manner that awakens the liveliest enthusiasm. He is well supported. Full house.

FORT WAYNE.

Masonic Temple (H. S. Shuman, manager): The regular season opened 6-7 with the MacCollin Opera co. in The Musketeers and Francois the Bluestocking. The receipts were not altogether satisfactory, which, doubtless, may be attributed to unfavorable weather. Chip of the Old Block 8; another small house.

LEBANON.

Grand Opera House (J. C. Brown, manager): Little's World co. 5; standing room only.

ELKHART.

Backlin's Opera House (H. L. Brodrick, manager): Aiden Benedict presented Monte Cristo in a creditable manner to a large house 6. Chip of the Old Block 7; crowded house. Scott and Mills are favorites in Elkhart, and the skit was well received.

MICHIGAN CITY.

Opera House: Prof. Morris' Paradox closed a two-nights' engagement 6; good business. Felton and Conner Street Theatre co. began a week's engagement so presenting Stricken Blind to standing room only.

CRAWFORDSVILLE.

Music Hall: Little's World 3; fair business. Bayne-

Davis 5; week; crowded houses. Standing room only 15.

IOWA.

Dubuque.

Opera House: Wilber's Comedy co. to packed houses week of 5. Repertoire embraced Gaiety Slave, Called back, Shadows of a Home, Streets of New York, Miss Helen or East Lynne, Fanchon the Cricket and Banker's Daughter. Kate Castleton 16.

BURLINGTON.

Grand Opera House (J. C. Minton, manager): Mattie Vickers in Jacques 11; very good business.

DAVENPORT.

Burtis Opera House (C. H. Hagen and Co., managers): Beach and Bowers' Minstrels 6-7; performance fair, and attendance good as show deserved.

SIOUX CITY.

Academy of Music (W. L. Buchanan, manager): McIntyre and Heath's Minstrels drew a large house 6.

COUNCIL BLUFFS.

Dobany Opera House (John Dobany, proprietor): Coup's horse show 3-5; fair business. The bicycle performance by the Elliotts was the best feature. The horse business was rather thin. The mimicry of Whitefield, the humorist, was very amusing. This gentleman was en route from California to the East to fill an engagement, and was met accidentally by Mr. Crup 5. They are old friends, and had not met in years. Mr. Crup persuaded Mr. Whitefield to remain over till Sunday.

KANSAS.

TOPEKA.

Crawford's Opera House: Skipped by the Light of the Moon, with Ada Melrose, William Blaisdell, Jr., Frank Kendrick and C. J. Hagen, in the cast 5; good business. Judging from the applause, the audience did not seem to miss the original favorites, Harrison and Goulay.

Arena: Doris and Colvin's Circus pitched tents 1. The train over the Union Pacific Railway was delayed several hours by an accident, which curtailed the duration of the street parade considerably, but did not affect the performance. All of the features of the show were up to first-class standard, with the exception of the variety performance at the end of the entertainment. This was about on a par with other exhibitions of that kind, and the crowd of spectators was large. The most notable of these omissions was the much-advertised and talked-about Arlet Leap for Life, for which fully a thousand people stayed expecting to see, but had to go home disappointed.

Crawford's Opera House: Eunice Goodrich continued her engagement 3, presenting A Straw Man, Fun in a Boarding-school, East Lynne and Carrots. Prices were reduced.

Item: Nothing definite yet as to what will be done, relative to rebuilding the Opera House, but that it will be rebuilt is almost a certainty. Wichita now has a population of nearly 40,000, and the old barn heretofore used will not answer.

OTTAWA.

Amateur: Charles Ellis, formerly with Williams' Little Duchess co., and Walter Ellis, assisted by home talent, produced their romantic spectacular drama, Loyalty, to a highly appreciative audience. The cast 5; good business. In the fourth act, J. E. Henning and M. B. Henning introduced their famous banjo and guitar solos and duets, receiving rounds of applause. At the request of many citizens, the performance was repeated 10.

LAWRENCE.

Opera House (J. D. Bowersock, proprietor): The season was opened by Fowler and Warrington's Skipped by the Light of the Moon. The co. is quite good and played their three nights to a large audience. The summer house has been beautifully decorated and is now complete in every respect.

LEAVENWORTH.

Crawford's Opera House: Frank Mayo in Nordeck 5. Grand performance. Large and very appreciative audience.

KENTUCKY.

OWENSBORO.

Opera House (R. M. Conway, manager): The lease of Conway and Smith as managers of this house, having expired, F. G. Smith retired, and R. M. Conway will go it alone. Season opens with Nashville Students 10.

MAINE.

PORTLAND.

Theatre: The Delys in their new piece, Upside Down, 8-9. Co. made as big a hit as in Vacation. Business large.

City Hall: Corinne in her new play, Acadia, drew three good houses and a small matinee 8-10. The co. is large and most effective, the marches and ballet fine and the costumes throughout very nice. Corinne herself was charming, and was well received by her host of friends. The long felt want of a suitable theatre for such productions was never more effectively demonstrated, as much of the scenery could not be shown.

Greenwood Gardens: The closing week at this popular resort witnessed the production of the Sorcerer, and the grand final of the Wilkinson co. drew crowds at every performance. Manager Wilkinson's season of eight weeks has been a successful one.

Briefs: The sale of seats for the Stockbridge course was the largest on record. The Corinne co. visited Greenwood Gardens and saw the Sorcerer. Alice Carle directed the orchestra. The Wilkinson co. drew crowds at every performance. Manager Wilkinson's season of eight weeks has been a successful one.

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MASSACHUSETTS.

HOLYOKE.

Opera House (Chas. Brothers, managers): Hoyt's latest farce-comedy, A Hole in the Ground, was a house large, despite a stormy night, and the piece gave universal satisfaction. Special mention should be accorded George Richards (A Stranger), Frank Lawton (Station Agent) and Julia Mitchell (B. U. Empire). Hoyt's comedy, A Hole in the Ground, was a house large, despite a stormy night, and the piece gave universal satisfaction. Special mention should be accorded George Richards (A Stranger), Frank Lawton (Station Agent) and Julia Mitchell (B. U. Empire). Hoyt's comedy, A Hole in the Ground, was a house large, despite a stormy night, and the piece gave universal satisfaction. Special mention should be accorded George Richards (A Stranger), Frank Lawton (Station Agent) and Julia Mitchell (B. U. Empire).

Item: Flora Welch is an unusually bright and attractive young lady, her talent is but to congratulate her. This piece is a gem, and a charming play. J. E. Griffith is publishing a very neat programme this season. Frank S. Pierce, a brother-in-law of Jennie Yeamans, who was last season treasurer of the Fred. Bryant co. (Joseph Bryant), has returned to the stage, however, and will not be found on the front of the house. A letter from your Springfield correspondent, a few weeks ago, proved to me that the Minstrel's piece was reported in that town. Many are the compliments our theatre receive for its neatness and beauty. The janitor and stage manager of the house, John Rathburn, is "the right man in the right place."

LYNN.

Music Hall (James C. Rock, manager): Sweetman, Rice and Fagan 5; big house. Gorman Brothers 6; poor house. Roland Reed in The Woman-Hater 7; light business. Mr. Reed has at last found a play that is worthy of his talents, and a more delightful performance of pure, legitimate comedy I have never had the good fortune to witness. Fred. Bryant 8; fair-sized house. Bunch of Keys to 10; good business.

Item: Roland Reed says he intends to "hammer away at Lynn" until he gets a good house. This was his third appearance to losing business. Manager Eugene Tompkins came down from Boston to witness The Woman-Hater. Manager Rock intends to make this the busiest season of his career. I wish to return thanks to Manager Fred. Bryant for the fine play, and to the genial, rosy-cheeked old gentleman who manages the Bunch of Keys. Ipswich is the new "dog town" on this circuit. Point of Pines closes to-day, 11, with Lew and his gold corset as the attraction. John T. Moulton's Dramatic co. this week.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Passion's Slave was creditably received by Winnett's co. 6; good business. Carrie Kose makes an attractive Mamie Briscoe, and studiously resists the temptation to overact offered by the role. Fanny and Jeppe Delano contribute most of the comedy, and in a lively, taking way. Notwithstanding the severe storm a crowded house greeted James O'Neill in Monte Cristo 7, and warmly applauded his familiar and painstaking impersonation. Of the well-balanced co. J. W. Shannon's Norrier stands out most prominently. A unusually good co. in that merry play The Kindergarten greatly pleased a good-sized audience 8. T. A. Wise, Ben Grinnell, the McShane Brothers, Blanche Seymour—a most excellent sub-brette—Minnie Joffre—a capital soprano—and Minnie Carroll—a goodly soprano—Maud Banks' Joan of Arc 16; Jim the Peasants 17; Bartram-Burbridge Night Off 10; Joe James-Walwright 11; Delys in Adams 12; Gorman Brothers 13; Delys in Adams 12.

Musson and Carr's Standard Theatre co. in The Hidden Hand and Robert Macaire, played to very small houses week of 5. The ignorance of the entire party (with one exception) in regard to stage matters was so painfully apparent that comment upon their performance would be unjust. This week the Minstrel's in Love and Disloyal, a drama founded on the "late unpleasantness," E. R. Lang co. 19; week; Clark's Theatre co. 20; Rightmire's co. Oct. 13; Arizona Joe 10.

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H. Winnett's Passion's Slave co. 7; fair house. Play mercifully cut to suit the audience disappointed. Wanted to catch a train; old story.

MICHIGAN.

DETROIT.

The notable event of last week was the opening of Whitney's New Opera House (the old Detroit remodelled). House filled to overflowing first night; large audience remainder of week. The public could trace no resemblance between the present house and the old Detroit. Expressions of approval and delight were heard on all sides. It was indeed a successful opening. Charles and Drew made the evening in high pleasure. The superb arrangements of lights was especially noteworthy. The boxes were very well filled nearly every evening by fashionable lovers of opera. The Carlton Opera co. presented Nance for the opening and opera and co. had a splendid reception. The latter has been greatly strengthened. W. T. Carleton filled the part of D'Anquise with easy grace, his singing gaining several of the low notes, doubtless caused by a severe cold. The play was the clever and charming manner in which she played the Hostess of the Golden Fleece, her graceful, rounded figure and arch, sprightly manner taking mightily with the audience. Charles and Drew made the evening in high pleasure. The superb arrangements of lights was especially noteworthy. The boxes were very well filled nearly every evening by fashionable lovers of opera. The Carlton Opera co. presented Nance for the opening and opera and co. had a splendid reception. The latter has been greatly strengthened. W. T. Carleton filled the part of D'Anquise with easy grace, his singing gaining several of the low notes, doubtless caused by a severe cold. The play was the clever and charming manner in which she played the Hostess of the Golden Fleece, her graceful, rounded figure and arch, sprightly manner taking mightily with the audience. Charles and Drew made the evening in high pleasure. The superb arrangements of lights was especially noteworthy. The boxes were very well filled nearly every evening by fashionable lovers of opera. The Carlton Opera co. presented Nance for the opening and opera and co. had a splendid reception. The latter has been greatly strengthened. W. T. Carleton filled the part of D'Anquise with easy grace, his singing gaining several of the low notes, doubtless caused by a severe cold. The play was the clever and charming manner in which she played the Hostess of the Golden Fleece, her graceful, rounded figure and arch, sprightly manner taking mightily with the audience. Charles and Drew made the evening in high pleasure. The superb arrangements of lights was especially noteworthy. The boxes were very well filled nearly every evening by fashionable lovers of opera. The Carlton Opera co. presented Nance for the opening and opera and co. had a splendid reception. The latter has been greatly strengthened. W. T. Carleton filled the part of D'Anquise with easy grace, his singing gaining several of the low notes, doubtless caused by a severe cold. The play was the clever and charming manner in which she played the Hostess of the Golden Fleece, her graceful, rounded figure and arch, sprightly manner taking mightily with the audience. Charles and Drew made the evening in high pleasure. The superb arrangements of lights was especially noteworthy. The boxes were very well filled nearly every evening by fashionable lovers of opera. The Carlton Opera co. presented Nance for the opening and opera and co. had a splendid reception. The latter has been greatly strengthened. W. T. Carleton filled the part of D'Anquise with easy grace, his singing gaining several of the low notes, doubtless caused by a severe cold. The play was the clever and charming manner in which she played the Hostess of the Golden Fleece, her graceful, rounded figure and arch, sprightly manner taking mightily with the audience. Charles and Drew made the evening in high pleasure. The superb arrangements of lights was especially noteworthy. The boxes were very well filled nearly every evening by fashionable lovers of opera. The Carlton Opera co. presented Nance for the opening and opera and co. had a splendid reception. The latter has been greatly strengthened. W. T. Carleton filled the part of D'Anquise with easy grace, his singing gaining several of the low notes, doubtless caused by a severe cold. The play was the clever and charming manner in which she played the Hostess of the Golden Fleece, her graceful, rounded figure and arch, sprightly manner taking mightily with the audience. Charles and Drew made the evening in high pleasure. The superb arrangements of lights was especially noteworthy. The boxes were very well filled

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE, . . . EDITOR

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NEW YORK, . . . SEPTEMBER 17, 1887

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Autograph Professional Cards.

The Publisher wishes to call the attention of professionals to a novel and attractive feature that hereafter will be incorporated in our advertising columns. Autograph fac-similes will be inserted in professional cards of fifteen lines and upward that are ordered for three months, or longer, at our regular rates without extra charge. These autographs, with the customary printed matter appended, will form a unique and conspicuous style of card. Autographs should be written in black ink on white paper. If written wider than our column they will be reduced by the photo-engraving process to the requisite width. They should be sent to us for reproduction at least five days before the date of the first insertion. Our professional card rate is One Dollar per line—running fourteen lines to the inch—for thirteen insertions.

Manager Palmer on Play Piracy.

In its efforts to suppress play-piracy THE MIRROR has a powerful and determined ally in Mr. A. M. Palmer, a manager who has always, in his illustrious theatrical career, respected the rights of others and insisted that others should respect his rights.

The vigorous letter on this subject from Manager Palmer, which we print in another column, characterizes the men that present stolen plays in unmeasured terms. It truly asserts that the existence of these rogues and their dishonest practices degrades the ranks of a noble profession.

Mr. Palmer makes a new and a strong point when he says that the profession itself is greatly to blame for the prevalence of play-thieving. If actors were to unite in refusing to play for disreputable managers they would largely contribute to the abatement of the evil. The temptation to accept employment from any source in a hard season is difficult to resist, but an honest actor's plain duty is to refuse to lend his talent in aiding and abetting the meanest kind of theft.

As Mr. Palmer tersely says, in advocating caution in making engagements, "It is safe to say no man has common honesty who will knowingly use a play which belongs to another, in defiance of his protest, and to his detriment." Every professional who takes part in the performance of a stolen play, knowing it to be the

property of another, is as culpable morally as the particeps criminis in a burglary or highway robbery.

The brazen impudence of the play-thieves is illustrated in a letter we give which was written by one Southern. This fellow seems to be proud of his nefarious pursuit. In this he is not unlike the swaggering crook at the General Sessions who flaunts his crime and laughs at its exposure. There are some men so low down in the scale of morality that they can take pride in anything. This man Southern will sing another tune before long, we doubt not. We shall keep a sharp watch on him and his piratical career. We doubt not that his blackguard avowal of guilt will put local managers on their guard and result in his expulsion from all towns large enough to be mentioned on the map.

We have a legal rod in pickle for the whole gang of pirates. When the proper time comes, with the pledges of support received from the most influential and reputable quarters, we have no fear that the evil will be completely destroyed.

The Mid-Air Monopoly.

Mayor Hewitt's determination to resist the outrageous encroachments of the Elevated railways is deserving of the unqualified support of every good citizen and honest newspaper, and the stand he has taken will increase the popularity of the best chief officer this city has had in many years.

The Corporation Counsel has given the Mayor his official opinion as to the limitations of the L roads in respect to certain self-asserted privileges. Among other specifications he says that the companies, in leasing large portions of their stations to the Manhattan News Company for the sale of papers, books and miscellaneous merchandise, have clearly exceeded their legal powers. "In effect," says the Corporation Counsel, "the transaction was a lease of certain city property by one corporation having no right to the same to another having no right to the same."

Let it be hoped that the Mayor will act promptly upon this advice. The L companies should be enjoined at once from trespassing longer upon the rights of the public. They were chartered to transport passengers, not to grasp the mid-air with their monopolistic fingers and erect shops and news-stands. They have gradually diminished the space set apart for waiting passengers at the stations and turned the latter into unsightly and undesirable bazaars.

The Manhattan News Company, which leases the illicit privileges described from the controllers of our aerial gridirons, is one of the worst monopolies in existence. It really has no *raison d'être*, except that of extortion, for its legitimate sales are comparatively small, the discriminating public preferring to buy their papers from honest individual dealers and poor news-boys than put their pennies in the pockets of an encroaching corporation.

It is not generally known that the Manhattan News Company's business is largely a pretentious sham. Much of its revenue is derived by imposing a considerable weekly tax upon publishers in return for exposing their publications to view. If a publisher declines, as a matter of principle, to pay the concern for supplying the public with his paper in addition to the usual percentage of profits thereon, it is immediately taken off the Manhattan stands and boycotted.

In plain language, the sale of papers on the L roads is a cloak for extorting a tribute from weak-kneed publishers. Pretending to serve the public with what the public presumably want, in reality it levies an unjust tax upon newspaper proprietors. For this reason, if no other, we are glad that the authorities have at last discovered the illegality of the concern and are disposed to put it out of existence altogether.

The Day-Star.

Some five or six of the city theatres have announced, as a feature of the season, a Shakespearean revival. In the very best style, with all the appointments necessary to a complete presentation.

This is a happy omen, especially just at this time, when a colossal conundrum has arrived, by hip and grip, that there is no such man as Shakespeare, which he offers to prove with a bad check all ciphers.

If we were inclined to give Donnelly a lift or hoist, we might refer him to an editorial in THE MIRROR not long since, entitled "Vacationists' Sporting," where he will find a powerful substitute or succedaneum for the cipher in the "curve" theory, by which a projection over a thousand words of a passage will determine its authorship. Please try it, Ignatius, and leave off idle ciphering!

We are gratified with the rehabilitation of Shakespeare at our theatres, inasmuch as it brings to them a factor most sadly needed. We of course refer to the ideal atmosphere which accompanies all of the great dramatist's plays, the very life of the theatrical world.

It is no new doctrine of THE MIRROR which summons to the rescue of the struggling and baffled theatre the talismanic power of the imagination which gives to us new, quaint, sympathetic characters, romantic plots and dialogue beaded with wit and fancy.

Our country in other fields falls behind no other in fruits and flowers and happy and abundant growths. Nature has thrown broadcast over the land all that is pleasant, commanding and picturesque to the eye.

Let us hope that in the inward growth the fruitage of intellect and the hues of inspiration will garland our books and dramas and give to us a world within to correspond with the sublime and beautiful world without.

An evil day will it be whenever the Shakespearean element which accomplishes this end wherever it has scope, is eliminated from the stage, for the British and American theatres, as far as art, culture and creative energy are concerned, leaving it little more than dry sticks and withered weeds.

Personal.

ROGERS.—Two of Katherine Rogers' daughters have been engaged for Mrs. Langtry's company.

LESLIE.—Eid Leslie returned from Europe last week. She is engaged for the Wallack Theatre company.

WELBY.—Bertha Welby is writing a series of articles on great conflagrations. She is at present in Milwaukee delving for facts concerning the Newhall House holocaust.

MITCHELL.—Maggie Mitchell's company leaves for Duluth, Wis., on Sunday night, where she opens her season. She will immediately place in rehearsal her new play, The Little Sinner, by Howard P. Taylor.

WAUGH.—Amelia Waugh, a well known actress, died early yesterday morning at St. John's Hospital, Brooklyn. Her last appearance was with Leonard Grover's Boarding-House company. She was fifty-one years of age.

SHERIDAN.—Emma V. Sheridan is in the city and is reported to be convalescing rapidly. She will probably be able to resume her position in Richard Mansfield's company during the engagement at the Chestnut Street Theatre, Philadelphia, week of Oct. 3.

CUMMING.—Addie Cumming has made a favorable impression as Flossie Carrollton in Allan Dare. Mrs. Cumming is barely out of her teens. Last season she appeared as the Scotch girl in Engaged at the Star Theatre. She is good looking, sprightly, and possesses considerable ability to convey humor.

GEISMARDO.—On the first page of THE MIRROR is a portrait of A. E. Geismardo, the young French author and actor. Mr. Geismardo is about to enter upon his first starring tour of this country, supported by an American company, and appearing in one of his strongest dramas, A Wronged Man. Mr. Geismardo is a handsome young man, of decided dramatic ability, and with a ready pen as a playwright.

DAVIS.—Jessie Bartlett Davis sails for home to-day on the La Champagne. She has studied assiduously with Madame Lagrange during the Summer, and will return with many graces added to her voice. She went to London for a fortnight, where she sang in two private entertainments, but declined an appearance with Col. Mapleson's concert forces. Her singing lessons did not wholly occupy her time, so she turned her attention to composing with such success that she sold a song for contralto, entitled "Surcease of Sorrow," to Weeks and Co., the publishers, of Regent street, London. Besides journeymen in Paris and London, she visited Mme. L'Allemand at the home of the latter in Saxony.

Mrs. Leland's Plans.

One of the most active managers of the many in town during the recent period of preparation has been Mrs. R. M. Leland. Every season since she assumed the management of the Leland Opera House in Albany, several years ago, and restored it to a prosperous and important position, the character and quality of the attractions have been noteworthy. Albany, which used to be in the stock days a leading theatrical town, for some time after the inauguration of the combination plan languished, even such an experienced director as J. W. Albough failing to succeed with the Opera House. When Mrs. Leland took it all was changed, her perseverance, skill, taste and enterprise winning the unqualified support of the public. Managers eagerly seek Albany now where seven or eight years ago they more often avoided it.

Mrs. Leland has almost concluded her arrangements for the season. The programme is brilliant and one that ensures a rare fund of amusement for Albanian play-goers. "During the Summer," said Mrs. Leland, who smilingly pushed aside a pile of correspondence that was engaging her attention when a MIRROR reporter called at her office in the Star Theatre building yesterday, and consented to talk about her theatre and its prospects,

"I have made a number of improvements in the Opera House. The auditorium has been newly painted; new carpets have been laid, the lobby tastefully redecorated and a thorough renovation carried out. Many of the improvements have been made behind the scenes. Having been on the stage myself, I appreciate the need of comfort and convenience in the dressing-room accommodations. Managers too often neglect this department and no consideration is shown in providing for the actors. My dressing-rooms are all newly painted and carpeted. They are fitted with hot and cold water, and in Winter are kept at a pleasant temperature. I believe that those who have to spend several hours of every night behind the curtain should have as much care paid to their comfort as those that assemble in front to be entertained by them."

"Can THE MIRROR tell its readers something about your bookings?" asked the reporter.

"Certainly," said Mrs. Leland, taking up her date-book. "I don't suppose you want more than enough to show the class of attractions that are coming? The season begins to-morrow with Lights o' London. Among the stars are Joseph Jefferson, Emma Abbott, Fanny Davenport, Nat Goodwin, Mme. Modjeska, J. K. Emmet and Lotta; the companies include the Boston Ideals, Jim the Penman, Arthur Rehan's company, Hoodman Blind, Held by the Enemy, Fantasma, Casino Opera company in Erminie, Mestayer's Tobogganing, McCaull company, etc. Some managers booked with me for October having cancelled on account of changing routes, I have a little time open next month. Otherwise my book is as full as I think it wise to be at this early period."

Reorganized National Opera.

Charles E. Locke, erstwhile manager of the National Opera Company, apparently not much daunted by last year's financial failure of the scheme of opera in English, has determined to reorganize the company under his own management, and, it is said, upon a more substantial money basis. He is said to be backed by several Boston millionaires, as well as by seven monied nuns of this city. It is claimed that "opera sung by Americans" can be made a success if properly managed, and it is his intention so to make it, untrammelled by a board of directors and the many et ceteras of last year.

Some time ago overtures were made to the old board of trustees to leave the plant of the old company at an exorbitant rental, with the proviso that the amounts so realized should be applied to the liquidation of the salaries due its former employees. This was not, however, agreed to by the board, and an entirely new plant has been purchased. Cholmondeley Jones has been in Europe since the close of the season, representing Mr. Locke, and has purchased and shipped to this city fully \$100,000 worth of goods, which will be used in the manufacture of new costumes and scenery. The company, it is expected, will open its workshops next week, and will finish the work in time to open at the Academy of Music in Philadelphia on Nov. 7.

The company will consist of twenty-five principals, a chorus of eighty and an orchestra of sixty, with a corps de ballet of sixty. Among those who will be included in the company are Barton McGucken, the famous English tenor; William Ludwig, the baritone, and Messrs. Silvers and Bassett; Emma Juch and Mme. Fursch-Macé. Gustave Hinrich will be the musical director in place of Theodore Thomas, who will confine himself to his own individual work. William Hock will continue to manage the stage and Sig Cammararo the ballet, with Mlle. Franche, a new danseuse, from Milan, as premiere. The repertoire will include Faust, The Huguenots, The Prophet, Robert le Diable, The Meister-singer, Flying Dutchman, Lohengrin, Tannhauser and Nero. Later in the season Goldmark's Queen of Sheba, which was so successful last year when given by the German company, will be produced. There will be no spectacular ballet nights such as Sylvia and Coppelia. The company may be expected in New York during the month of September.

The Harbor Lights Revival.

"We began rehearsals of Harbor Lights at the Grand Opera House on Monday last," said Anderson Reid, business manager of the Harbor Lights company, to a MIRROR reporter the other day, "and from what I have seen of them, and to judge from the strength of the company, I am of opinion that the play will have the best representation that it has ever had. E. H. Vanderfelt, who created the role of Lieutenant Kingsley, at the Boston Museum, plays the same with us, while the remainder of the organization comprises Augustus Cook, Sydney Howard, F. M. Burbeck, Matt. B. Snyder, W. J. Leonard, Conway Carpenter, George Conway, Norman Campbell, Helen Weatherby, Madge Carr, Rose Snyder, Lizzie Conway, Jennie Elberts, F. W. McClellan and Lewis Johnson."

"The season will be opened at the Grand Opera House on Sept. 26. We play there for two weeks, and then go to the People's Theatre for three weeks; then we are at the Brooklyn Theatre for two weeks; one week at Miner's Newark Theatre; then to Baltimore and the West. We have already booked thirty weeks, and shall probably close the season the latter part of May at the Grand Opera House. We have arranged for a detachment of marines from the Navy Yard, under command of the regular officers, for the drill on the deck of the ship."

Manager Miner Returns.

Harry Miner arrived from Europe on Tuesday on the Eider. In conversation with a MIRROR representative, Mr. Miner spoke most enthusiastically of the work which Mrs. James Brown Potter has been doing in Europe, and denied emphatically that he had ever had any disagreement with the lady.

"The only point on which we did not quite agree," he said, "was the play in which she was to open here. She wanted Loyal Love, and I did not think that play strong enough. She claimed that she had a verbal agreement with my representative that she was to be allowed to choose the play, and I even threatened to break the contract; but I took no action in the matter and things were very satisfactorily arranged. She will open in Mlle. De Brissac."

"Regarding Mr. Overton's cable for Mrs. Potter, that gentlemen never received any from her stating that she was free and offering to negotiate with him and Mr. Palmer. There may have been a cable purporting to be from her, but I am confident it was never sent by the lady herself. She has never been in a position to sign with any other manager, as the contract with me was signed over three months ago. She is now in Switzerland, where she remains until the latter part of this month, when she sails for America. Kyrie Bellew comes over on the next trip of the City of Rome to direct the rehearsals."

Mary Cowden Clarke to Fanny Davenport.

Fanny Davenport's thoughtful and appreciative article on the character of Beatrice in Much Ado About Nothing, which was reproduced in THE MIRROR some weeks ago, has elicited commendatory comments from Shakespearean scholars, and brought to the accomplished author any number of letters thanking her for the clear light she has let in upon one of the most delightful of the Master's creations.

A representative of THE MIRROR has persuaded Miss Davenport to make public a portion of a letter she recently received from the gifted Shakespeare editor and commentator, Mary Cowden Clarke. The actress was at first reluctant to consent, but when it was pointed out that her admirers would feel glad to read the praises bestowed upon her literary effort by such an eminent authority as Mrs. Clarke, the necessary permission was extended.

Mrs. Clarke writes from her retreat, the Villa Novello, at Geneva, Switzerland. She says: "In the immediate glow of the pleasure that has thrilled me on reading your charming analysis of the character of Beatrice, I write to thank you and tell you how heartily I sympathize with you in your true appreciation of herself, of her genuine womanliness, and of the reality of her affection for Benedick, and of the subtle touches which denote its existence in her heart beneath all her show of indifference and her wit-bouts with him."

"Most cordially do I agree with your discerning sentence: 'I believe that the correct conception of a character of Shakespeare may be often readily caught from a scene that is not usually acted.'"

"Your noble, conclusive summing up of her character greatly pleased me. No, she will make a noble wife amidst prosaic duties. Yes, she will become what your eloquent words depict her: 'a woman standing among them as the embodied light and dignity of her husband's home.' Note, in confirmation of your prediction her uncle Leonato's words to her, (Act II., s. 2), 'Niece, will you look to those things I told you of? together with her prompt reply and withdrawal, showing that capacity for household and domestic direction so often seen in high spirited, intellectually gifted women, utterly confuting the vulgar notion of 'clever women' being but sorry housewives."

"A German actress whom I saw in the character of Beatrice made a marked point of her affectionate habitual attention to her uncle, by going to his side and gently aiding him to mount some steps at the back of the stage leading on to a terrace; and certainly Beatrice's liveliness of disposition detracts nothing from her innate tenderness of heart when occasion calls for its warmth of demonstration."

"Observe, too, her native ladylike sweetness—which all her vivacity leads her not to forget—in her words and bearing to the Prince; just as, in the very midst of her sprightliest sallies: 'But, I beseech your grace, pardon me,' etc. And when hastening to obey her uncle's behest: 'By your grace's pardon' Accept my renewed thanks and assurances of admiration."

Dramatist Raleigh's Arrival.

Cecil Raleigh, the author of The Great Pink Pearl, arrived in this city from England on Friday last on the City of Rome, and was seen not long after by a representative of THE MIRROR.

"I had a horrible passage over," he said, "and I'm suffering now from two very bad falls that I received when a big wave swept over the deck on the Saturday before. I am going to stay here until about October 1, as I intend producing a new farcical comedy, which is a sort of companion piece to The Great Pink Pearl, but the name of which has not yet been settled, either the latter part of November, or around the first week in December. It is in three acts, and is modern."

"I might have been over sooner if I had not stopped to see The Pointman, a melodrama of mine, which was produced the Monday before I sailed. It made a big success, delighting both myself and my partner, R. C. Carton, an actor. We sold the Australian rights, before the curtain fell, to George Musgrove, and the country rights to Agnes Hewitt. I have not yet sold the American rights to the play, and part of my business here is to dispose of them. I have already had several offers of a very flattering nature, but I have not yet accepted any. I am also here as the special correspondent of the Sporting Times and Vanity Fair."

Letter to the Editor.

AN EXPLANATION FROM MR. HOLST.

New York, Sept. 14.

Editor New York Mirror:—Kindly permit me to set myself right in the columns of your valuable paper concerning the authorship of A Circus in Town, produced at the Bijou Theatre last Monday evening. If I had seen the piece as it was played last Monday night under any other name, I would never have had an idea I had anything to do with composing it.

I sold A Circus in Town to Messrs. Rice and Dixey for a small sum, and with the understanding that it would have a season's engagement. It was further understood that I should direct the rehearsals of the piece. Imagine my surprise when, instead of the piece I sold to these gentlemen, I found that some man had been called in to manipulate it out of shape. I naturally objected, but my objections were ignored. I was told: "You have sold the piece and we can do as we please with it." This was all the satisfaction I could get. My piece was then dressed up in the manner it was presented last Monday evening as an aspiring young writer from Chicago whom Messrs. Dixey and Rice engaged to enlighten benighted New York theatre-goers.

I must confess, if I tried I could not present any such work as was offered at the Bijou. It was an insult to the public to offer them such trash. Of course, under the circumstances, things were made very unpleasant for me in the company, and, because I refused to throw a somersault, do a song-and-dance and all that kind of thing I was discharged. Now, with all due respect to a worthy class of people, I am not and never have been a song-and-dance man, and therefore felt I could not satisfy Mr. Dixey. In justice to my collaborator, Mr. Woolson Morse, and myself, I feel called upon to make this disclaimer of the authorship of a piece which has been mutilated into unrecognizable shape. Respectfully,

EDWARD HOLST.

The Usher.



In Ushering
Mend him who can! The ladies call him, sweet.
—Love's Labor's Lost.

A rumor of Boucicault's death, based on nothing more substantial than malice, was industriously circulated on Wednesday of last week by the proprietor of a managers' agency uptown. The story was rejected by THE MIRROR on account of its source, but it found publication in the sensational and unreliable *Morning Journal*. Of course it was promptly denied.

The *Herald*, later, printed a despatch from 'Frisco' stating that Boucicault's engagement at the Baldwin had suddenly closed on account of his financial embarrassment; that he was in arrears with salaries, hotel-bills and everything else. This, I am in a position to state authoritatively, is absolutely false. The engagement was interrupted solely because the star had a severe attack of the gout, which necessitated the postponement of the production of his new play, *Phryne*, on Saturday night, Sept. 3, for which it was originally set down. There had, in fact, been a lot of illness in the organization. First it was Mrs. Boucicault, who had an attack of malaria; then Helen Bancroft, Marion Elmore and Mrs. Barker were in turns prostrated. But Frank Goodwin, it is said, is about the sickest of them all. Well, he has reason to be.

Boucicault is not in straitened circumstances, and his prospects of living to bury some of his detractors are not bad. On Monday night he was sufficiently recovered to bring out his new play. A despatch from 'Frisco', dated yesterday, read: "Phryne an immense success. The author cheered, and Mrs. Boucicault called five times. Great enthusiasm over the piece."

Sir Charles Young's sudden death in England on Monday will be regretted by those that saw in his Jim the Penman promise of a brilliant career as a playwright.

Your Usher is sort of "sat upon" this week. Advertisers, critics, news-gatherers and correspondents have conspired, as it were, to crowd him into absurd insignificance. Some day I'll get even for this by filling the whole paper with the quips and cranks of burning interest that are scattered around loose all over my den.

Rights in Plays.

Last week the manager of the theatre at St. Catharines, Ont., received a circular letter from John M. Hickey and Joseph Gobay, setting forth the merit of their attraction—Fenwick Armstrong in a repertoire—and asking for a date. On the margin of the circular were written in ink the names of copyrighted plays, including Hazel Kirke and Young Mrs. Winthrop. In quest of information, the St. Catharines manager wrote THE MIRROR, enclosing the circular, which was submitted to Manager A. M. Palmer. That gentleman at once sent us the following vigorous letter:

New York, Sept. 12.

Editor New York Mirror:

MY DEAR SIR—I have yours enclosing a circular, signed by Gobay and Hickey, in which, among other plays advertised to be presented by a Mr. Fenwick Armstrong, are Hazel Kirke and Young Mrs. Winthrop. I have already taken legal steps to punish Mr. Fenwick Armstrong for his unauthorized use of these plays; but Gobay and Hickey I have never heard of until this moment. If they are tangible entities I shall make their acquaintance at once through the Courts, and if there is any force in American law, they shall have the full measure of it.

Let me thank you for your earnest and intelligent efforts to expose that class of persons known as "play-pirates." There is no reason why the ranks of a high and noble profession like ours should be degraded by the presence of these men, who, under the name of "manager," do all sorts of dishonest things both toward the actors whom they employ and toward the owners of plays. The profession itself is, I am sorry to say, not wholly blameless in this matter. Its members have never been sufficiently discriminating in their engagements. If they would refuse to work for these persistent violators of the law of the land and the laws of common courtesy, they would not only gain in self-respect, but they would do much toward correcting the great evil which you are engaged in probing.

I am aware how hard it is for many of the poorer members of our profession to get employment, and how strong the temptation is to jump at anything, however doubtful, which promises to help them through a hard season; but, surely, in the light of the bitter experiences which many have had during the past ten years, there is good ground for the exercise of caution enough to discover whether those to whom they commit themselves are possessed of at least common honesty. And it is safe to say that no man has common honesty who will knowingly use a play which belongs to another, in defiance of his protest and to his detriment.

Yours very truly,

A. M. PALMER.

We can give Mr. Palmer a little information in regard to Messrs. Hickey and Gobay. J. M. Hickey was well known as manager and advance agent, and has been connected with

many leading attractions. Joseph Gobay is a veteran actor and manager. If memory serves, he had been retired for a while, but lost his savings and returned to the stage. He joined Roland Reed some three years ago, and remained with him until the close of last season. Mr. Gobay has always been highly respected in the profession. On account of the association of the names of Joseph Gobay and Fenwick Armstrong, THE MIRROR came very near being misled, as both have hitherto borne an excellent reputation. Had Hazel Kirke and Esmeralda been printed along with the names of the other plays in the circular, the St. Catharines manager would have been informed that he was safe in booking. Some two years ago Harry Doel Parker held rights in Hazel Kirke, and Fenwick Armstrong was starred along with Mrs. Parker (Lottie Blair). It was only natural that THE MIRROR should suppose that Armstrong, Gobay and Hickey had obtained rights in other Madison Square plays. Mr. Parker had to give up Hazel Kirke because at that time it was being so extensively pirated that he saw no further profit. He brought suit against Duncan and Waller, the Dubuque (Ia.) managers, but could stem the tide in no other direction.

By the way, during a recent visit to New York Mr. Ed. L. Duncan called at THE MIRROR office and protested against his firm being charged with conniving with play-pirates in presenting stolen dramas. But here comes an advertisement, clipped from the Dubuque *Herald* of Sept. 7, announcing the appearance at their house of A. L. Wilber's company for one week, in a repertoire of new plays, with watches and dolls thrown in as prizes. The new plays include *The Galley Slave*, *The Banker's Daughter* and *Streets of New York*.

Some time ago Jennie Kimball bought the musical comedy *Fun in a Boarding School*. Recently John E. Ince presented the comedy for a week at the Windsor Theatre, Boston. Miss Kimball brought suit against Manager Lothrop and Mr. Ince, and in court they acknowledged that they were at fault and made a money compromise and also paid costs. At the same time they were restrained from further presenting the play. Miss Kimball was paid a royalty for the performance of the play by Josie Devoy at Tony Pastor's recently.

"I have read the letter from J. J. Wallace that appeared in a recent issue of THE MIRROR," said T. H. Winnett to a reporter of this journal. "Mr. Wallace says that 'a Mr. Winnett claims to have the sole and exclusive rights to John A. Stevens' *Passion's Slave*. Now, I am very sure that Mr. Stevens has a contract with Nellie Boyd that gives her entire control of *Passion's Slave* and *Unknown West of the Rockies*, and for some of the cities of the South.' An extract from my contract will be a sufficient answer to the above: 'The said party of the first part doth hereby give unto the said party of the second part the sole and exclusive right to produce and perform said drama in the various cities and towns of the United States, the District of Columbia and the Dominion of Canada.' By the terms of my contract I waived the right to play south of Memphis, west of Omaha, or northwest of Minneapolis, if I can fill my time without entering said territory; but as to Miss Boyd's right to such territory I cannot speak. If she has the right, she has it from me through my waiving my right in favor of the author."

"However, I have no quarrel with Miss Boyd. My quarrel is with those pirates, the Negrottos, the Southerners, the Warren Nobles and men of that stamp who do not hesitate to present the play whenever and wherever they can or dare, with vile companies and worse scenery, to the great detriment of those who, paying a heavy royalty, and undergoing heavy expenses in the way of appropriate scenery, correct appointments and strong casts, honestly endeavor to do justice to the author, and to give the public the worth of its money."

Here are a few extracts from a letter from Val E. Love, whose recent two weeks' engagement in Cleveland was commented on in THE MIRROR: "In that part of your 'Fusillade Along the Line' article referring to me there are so many misstatements that I must, in justice to myself, intrude upon your time and space. . . . The two plays, *The Man of the People* and *True as Steel*, were written by me, and are my property, notwithstanding your assertion the 'names of the plays have a suspicious look.' Again you say, 'However, Val E. Love misrepresents his Double Attraction to Manager Beecher, of Oskaloosa, Ia.' I deny emphatically that I am guilty of misrepresentation to Mr. Beecher or any other manager. Here are the facts in regard to my Cleveland engagement: I opened at the People's Theatre, supported by my own company. In *The Man of the People*, the week following I presented *True as Steel*, with my own company. During the second week, Mrs. B. C. Hart, who was billed to follow me, and to whom I, some two years previous, sold a drama entitled *Poppie the Mail Girl*, asked me to prolong my engagement, in order to produce the play. I assented, and during her engagement the play was successfully produced, with Mrs. Hart in the title role, supported by myself and entire company. You will thus see that I stated the exact facts when I wrote that I had just concluded a two weeks' engagement, etc. During the fourth week Mrs. Hart produced her own play, *Lost and Won*, having engaged my company in support. I did not appear in this production."

This emphatic note is from Milton Nobles: "A *Man of the People* is my private property, both play and title, fully copyrighted. It was originally stolen by the Chicago gang."

The facetious Mr. "Punch" Wheeler takes up a light cudgel in defense of Newton Beers and writes THE MIRROR: "Mr. Beers holds letters of authority for the production of *Lost in London*, and I respectfully request all managers and actors not to worry or lose sleep on his account. The perfect production and complete ensemble (I like to use that word ensemble; it is worth five per cent. more on one-

night stands) he has given the play has established him as an actor of progressive ideas, and no amount of jealousy will deter him from giving the public a dramatic performance twenty-five years ahead of the age. I simply do a little managing, eat regularly, write pirates good advice, and assist my lawyer to count up damages. Although the company has been increased to thirty people, we do not expect any railroad concessions. However, as Mr. Beers will carry his two famous dogs, Miss Randolph will take Kismet, and four of the ballet ladies will carry parrots. I think we are entitled to a rate for these seeming necessities when they are carried by the carload. As the season advances I will keep you informed concerning stolen jewelry, railroad accidents, birthday presents, etc., and all the new advertising schemes that so beautifully deceive the public when business is bad."

Mr. Beers said to a MIRROR reporter, the other day, that in spite of all that had been written about his rights or no-rights in *Lost in London*, he would swiftly begin legal proceedings against anyone who attempted to present the play.

The rascally Edwin Southern writes this flippant, impertinent letter to THE MIRROR:

HICKSVILLE, O., Sept. 6, 1887.

Editor New York Mirror: My DEAR SIR—You will confer a great favor by keeping me before the public as much as possible. I rather enjoy the distinction you are bestowing upon me through the columns of your sheet. It is a matter of great advantage to me in each city where your paper reaches, and has been adding greatly to the lure already in my pockets. I, as you see, have added *The Fall of Babylon*, *Rome Under Nero*, and other popular spectacles to my repertoire, to packed and delighted audiences. You see the cash that I control, and such indomitable cheeky gall as you possess, when combined, are always sure winners. I receive your paper regularly, from the sheer amusement I derive from reading your "piratical columns," and should you ever succeed in squelching the pirates, I will be one of the first to desert presenting pirated plays.

This fellow Southern may possibly blush when he reads Manager Palmer's letter printed in this column; but it is doubtful. His case will be incurable until prospective legislation prescribes for him. He once told the advance agent of Michael Strogoff that he would put on "that show-piece if it were not for the impossibility of 'faking' Russian scenery in the small towns of the West."

A large amount of matter concerning play-pirates is unavoidably crowded out this week.

A New Kentucky Stage Beauty.

Early in October, Mabel Sterling, a bouncing young daughter of Kentucky, will blossom out as a star. Miss Sterling became stage-struck some three years ago, and twice she burst through the restraints of home to follow the stage. Recently a MIRROR reporter had a brief chat with Duke F. Faber, Miss Sterling's business manager, who imparted some information regarding the antecedents of his star.

"Miss Sterling," said Mr. Faber, "was quite a belle in her native Louisville. She became infatuated with the stage, and twice ran away to follow its fortunes. Her parents' thought her back, but were unable to dissuade her from her purpose. At last they have consented to her going upon the stage, and will surround her with all the adjuncts to secure success. Miss Sterling is not a novice; she has dramatic talent of a high order, and has acted more or less during the last three years. She is musically educated and has a soprano voice of pure quality. Miss Sterling is not unknown in the West and South, where her romantic escapades were well ventilated in the press."

"As manager for Miss Sterling, a gentleman by the name of Patrick O'Neill has been given carte blanche in the matter of giving her proper surroundings. For some time the young lady has been accumulating an elegant wardrobe. Miss Sterling's debut will be effected through a musical comedy, by Scott Marble, entitled *Three Corners*, and the opening will take place probably in Boston, early in October."

"Among the first engagements made for the company was Annie Leaf, the actress and prima donna. Miss Leaf has a great reputation in Australia. Another engagement is Adelaide Howe, a deep soprano. Others are Clara Coleman, Jennie Holbrook, Henry Molten, the distinguished tenor; Claude Brooke, William Hatch, a fine tenor; Robert Burnaby and Morris Holbrook. The latter is a fine baritone. Messrs. Brooke and Howe will supply the comedy in *Three Corners*. Miss Howe is known as the 'lady baritone.' Much music—solos, duets, trios, quartettes and choruses—will be introduced from prevailing comic opera successes."

Kansas City Managerial Rivalry.

The managerial rivalry in Kansas City is becoming very hot. The countenance of the luminary of the night is deeply incardined. One or two years ago Mr. Corydon F. Craig, who was a magnate in Missouri theatricals, spent a pleasant summer in New York—something not unusual with him. When he returned to Kansas City, Mr. Craig found the doors of the Gillis Opera House locked against him. He opened a vigorous warfare upon the powers that be, but the opposition prevailed, and Mr. Melville H. Hudson, a healthy rival, became the manager of the Gillis that had been hitherto the pride of Mr. Craig. The history of that memorable war is not worth while going over here. This brief reference is made simply to mark an epoch in Kansas City theatricals from which dates the present bitter rivalry. Mr. Craig did not retire, broken in spirit, to Keokuk, Ia., the dramatic citadel of which he had captured some time before, and which he still holds. He belongs to that class of American citizens who come under the generic head of "Irrepressible." Biding his time and quietly working the while, he has developed a scheme that is about ripening. It is the erection of the new Warder Grand Opera House, one of the stateliest amusement edifices in the West. It will be opened on Oct. 24, and the attraction will be in keeping with so important a theatrical event—the Booth-Barrett combination, which will remain a whole week on a guarantee of \$18,000. In the management of the Warder Mr. Craig is associated with Frank C. Hamilton. At present Mr. Craig is about getting through with one of his usual pleasant Summers in New York—no, not such a pleasant Summer as some other Summers; for Mr. Melville H.

Hudson has been with us and making his presence felt.

For the last three weeks Mr. Corydon F. Craig has been haunting THE MIRROR office with a Manuscript. On examination this Manuscript was found to be a hurl of deepest defiance at Mr. Melville H. Hudson. The hated rival is charged with being oblivious to professional etiquette and with a total disregard of one of the ten commandments. This gives but a faint idea of the fourth-proof strength of the Manuscript. In its undiluted form it was entirely too strong for THE MIRROR columns. The type would melt under the generated heat. So the whole matter resolves itself into an interview with Mr. Craig, who speaks for himself and partner. He charges that Mr. Hudson has "often and maliciously prevaricated and distorted the facts concerning the building of the Warder Grand Opera House during his sojourn in New York this Summer," and he "feels called upon to demand an immediate cessation," etc., of the same, "affecting, as they might, were they given credence, the financial interests of Mr. Corydon F. Craig and his partner, Mr. Frank C. Hamilton." Mr. Craig went on to say—

"I now publicly propose—that is, Mr. Hamilton and myself propose—to Mr. Hudson that if three-fourths of the advance agents visiting Kansas City this season, between Oct. 24 (our opening night) and May 1, 1888—no matter the theatre in which their companies may appear—do not state in writing that the Warder Grand Opera House is the best located theatre in Kansas City—provided they are willing to express an opinion—said statements to be filed from time to time, with the Honorable Henry C. Kumpf, Mayor of the said Kansas City, we, the said Corydon F. Craig and Frank C. Hamilton, will donate to the Provident Association of the said Kansas City, through its president, the sum of five hundred dollars on the first day of next May; with the understanding that Mr. Hudson, if the above conditions are carried out, donate a like sum to the same charity."

Here the speaker paused to mop perspiration and take in a supply of breath, while the reporter took down a pepper-box filled with punctuation-points and sprinkled the sentence.

"We will also, on the first day of May, donate to the Actors' Fund of America five hundred dollars if there are not on that date a greater number of nights booked at the Warder Grand for the season '88 than are booked at either the Coates or the Gillis for the same period; said season to begin on Sept. 1, '88, and end on May 1, '89. We propose that the result be arrived at by the filing of affidavits with the President of the Actors' Fund as to the number and names of the attractions; Mr. Hudson to make a like donation if he fails to make a better showing than the Warder. I desire to say to Mr. Hudson that despite the fact that, for more than a year past, himself and four colleagues have been booking time at the Coates, the Gillis, Music Hall and the Ninth Street Theatre, we have succeeded in filing twenty-three out of the twenty-seven weeks in our first season, and all in eight weeks. We call upon Mr. Hudson to make reply to our propositions, and at the same time inform him that we will prosecute him legally for any further misstatements."

Revival of Photos.

"I shall open my season in Photos in the neighborhood of this city about Oct. 3," said Alice Harrison to a representative of THE MIRROR recently. "It has been for some time my intention to start out, but there was a little difficulty in securing the manuscript of the piece, which had been mislaid. My brother Louis has sent it on now, however, and everything is all right. We are now engaging the best people we can get, and it is our intention to have one of the strongest companies on the road. You've no idea, though, how many people are out of engagement. I've just begun to find it out now."

"It had been my intention to put Photos on the road last year, but my engagements prevented. I have made a contract with Frank Irving to act as my manager for three years, and in 1889 we hope to produce a new English comedy. Photos this season will go out stronger than ever. We shall rehearse for three weeks, and shall stop at no expense in advertising or securing people. Personally I am never in better health, nor my voice in better condition. The organization will consist, besides myself, of two strong comedians, a singing lady, a scubrette, an eccentric comedy old man, a character actor and a low comedian. That is not many people, and consequently we can select the best."

"We shall go to the first class theatres only, and our time is being rapidly filled. We shall be around here for four or five weeks. We shall have two advance agents. Entire new printing is ordered. The specialties introduced will all be new. I shall retain the original drinking song, and introduce several new songs, including a topical song by Sydney Rosenfeld. We shall also have a strong copyrighted specialty for the entire company which has never been done before. I shall also wear a dress which has never before been seen on the stage. It is a French dress of the Twelfth century, and is to be reproduced from a picture. I was the first one to wear the accordion skirt, and when I went around the country everyone had one; otherwise I would describe the present dress to you. All of the scenery and properties for the play are now being made."

Involving a Dark Secret.

"Last Summer," said H. S. Taylor to a MIRROR representative the other day, "I made a contract with S. W. Fort for the production of *The Dark Secret* in Baltimore and Washington for the weeks of Sept. 19 and 26. Last week I found that he could go into the Academy of Music with the melodrama for a run. I telegraphed to Mr. Fort to change my dates to later in the season, and gave him the choice of three attractions that he could have to fill my time, also agreeing to guarantee him against loss if he played any of the three."

"His answer was that he would not take any of the three, but that he wanted the sum of \$1,500 down to release me. Understand me well: I had not asked him to cancel, but simply to change to later dates. I telegraphed him that he must change and take one of the attractions offered. He telegraphed back that he wouldn't unless I paid \$1,000 down. I answered, offering him one of the attractions and stating that I did not think his claim at Washington was

just, but that I was willing to rent for Baltimore or pay him a bonus to play this attraction, and that he ought to call Washington off, as I was afraid his stage would not hold the eighty tons of water necessary for the great scene of the play."

"To my last telegram he replied, saying that he would not take any of the attractions offered except on the \$1,000 basis, and that I must answer before three o'clock on that day whether I would pay or not. If not he would send on his lawyer to New York and enjoin me from producing *The Dark Secret* at the Academy of Music. I at once secured the services of ex-Judge Dittenhoefer, explained my case to him, and showed all the correspondence and contracts. His advice was to go on and produce the play at the Academy of Music, which we propose doing next Monday night."

Professional Doings.

—Harry Linden will be at liberty after Sept. 17.

—John A. Burke is open for engagement as master of properties.

—W. T. Powell, of Richmond, Va., is at liberty to engage as manager or advance.

—Miss Theo Kries has returned from a six months' tour abroad, and is open for an engagement.

—Juliette Carden has been engaged as prima donna of the Karl-McDonald-Barnabee Boston Ideals.

—Through a prior engagement with Rosina Vokes, Isabella Irving has been compelled to decline an offer from Mme. Modjeska.

—The members of Maggie Mitchell's company are requested to assemble for rehearsal at the Opera House, Duluth, Minn., on Wednesday morning, Sept. 27.

—J. L. Clark and E. A. Page joined Henry Chas. company in Boston last week. "Mak," the colored song-and-dance man, has been added as a feature.

—Will J. Davis is busy looking after the construction of his Chicago theatre. He intends coming to New York next week to meet his wife, who will arrive from France.

—Manager J. P. Howe, of Portland, Ore., has entered upon what promises to be a prosperous season. He has booked better attractions than ever for the New-market Theatre.

—On account of improvements at the Butler (Pa.) Opera House, increasing the size of the stage, etc., Manager J. S. Campbell will sell one set of scenery and a drop-curtain (all good as new) at a bargain.

—Heard's Opera House at McKinney, Texas, has been recently refitted throughout. It is the largest place of amusement in the city and the best equipped. For opening time address De Vail and Marshall managers.

—Mrs. W. T. Powell has launched the twenty-fourth season of the Richmond (Va.) Theatre. It is the leading theatre of that city, the resort of its wealth and fashion. Mrs. Powell is prepared to book for the seasons of '87-88 and '88-89.

—The Gilreath Opera House at Greenville, S. C., has changed management. B. T. Whitmore has taken up the reins. The house has undergone general renovation and improvement. Attractions are wanted for the first and second weeks in October. The house seats 800 and the population is 10,000.

—Thomas W. Keene, who is to open the new Haymarket Theatre, Chicago, visited the structure last Friday, and expressed himself as highly pleased with the finish of the house. Mr. Keene will bring out *Julius Caesar*, the second week at the Haymarket, for which Manager Davis will get up special scenery.

—Ernest Albert, the artist, will have an opportunity to distinguish himself as a decorator at the new Haymarket Theatre, Chicago. The entrance, vestibule, lobby, foyer and the proscenium are much larger and grander than any in the Garden City, and will give full play to his genius. His scheme of color will include the carpets, upholstery, chairs and box draperies, all of which are being made to Mr. Davis' order.

—The fifteenth season of the Oratorio Society will open with the private rehearsal to be held next Thursday evening, Sept. 22, at Association Hall. The season will include three public rehearsals and concerts, to be given during the Winter at the Metropolitan Opera House. The works selected for these concerts are Schumann's *Pastor's Requiem*, Handel's *Messiah* and the *Bach Passion Music*. This is one of the best selections of works made by the Oratorio Society, and the season promises to be most successful in every respect.

—Perkins D. Fisher, of the Cold Day company, writes THE MIRROR: "About six weeks ago I engaged for 'prop' a man by the name of Ed. Lee Morris, and during that time, in order to aid in his keep, he was to have advanced him \$50. On Thursday he was to have taken the scenery and baggage on to Bethlehem, Pa., where we were to open season. He checked everything, accepted a ticket from the treasurer, and then gave checks and keys of property trunk to a member of the company, saying he would return soon. That was the last we saw or heard of him. He also borrowed small sums from members of the company. Managers should be warned against this fellow."

BRIGHT, SPARKLING, INTERESTING.

Atlanta Constitution. As the dramatic season has now opened upon us, it is well to keep posted in regard to the new features that will be introduced, the whereabouts of the leading stars and the success achieved by them. You can do this by reading one of the greatest dramatic papers in America—THE NEW YORK MIRROR. It always comes to us brimful of bright, sparkling, interesting matter. It has a wonderful hold on the people in this locality, and they are not slow in showing their appreciation of it. The tone of the paper is in keeping with the spirit of the times, and is always interesting to the lovers of the drama.

BEST TO WAIT.

The New York Amusement Gazette. American papers throughout the country would do well to take example by the courteous and moderate remarks by Editor Fiske, of THE NEW YORK MIRROR, concerning Mrs. Brown Potter. He simply says that it will be time enough to condemn her as an actress after the acknowledged American dramatic critics have had an opportunity to judge for themselves.

NAPPING CRITICS.

Boston Times. This week's NEW YORK MIRROR has a sensible and timely editorial entitled "Wake Up," which would make profitable reading for some of the workers on the Boston dailies. It is a good dab at the napping dramatic critics and substitutes, who write and print old and erroneous dramatic matter. A certain Boston daily, once famed for its correctness in theatrical matters, ought to reprint and circulate this article among its corps of dramatic writers. A paper which within a week contradicts its own item and a widely known and long published fact, and one concerning which there was the minimum chance of mistake, particularly as it was a purely local matter, may be said to fairly need some sort of correction. Not that mistakes can be prevented, for I notice even the Times is occasionally incorrect, but that some degree of accuracy may be and ought to be expected. The editorial closes with: "Wake up, Messieurs Critics! The busy season has begun, and you should not make yourselves a laughing-stock in respect to those little matters of detail. Critics, like doctors, are privileged to disagree, but you cannot be excused for the picaresque blunders of the kind we have noted."

JUST WHAT IT CLAIMS TO BE.

Battle Creek (Mich.) Sunday Morning Call. As the dramatic season has fairly opened, all who take any interest in amusements will be likely to read THE NEW YORK MIRROR, by far the best dramatic journal in the country. It is exactly what it claims to be—"a reflex of the dramatic events of the week"—from all parts of the Union and Canada.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

New Opera House: A Clergy's Curse, as presented by an average of 8-10, drew small audiences. The play of itself contains several commendable scenes, but it must be cut mercilessly before it will ever become popular.

Casino: Reopened the season 5 with strong variety attractions. Business fair. This week, Wilton's specialty co.

SYRACUSE.

Whiting Opera House (P. H. Lehaen, manager): Gilbert, Donnelly and Girard played to an undersold house. Light house 6. Much better 7. Leach and Stevens' Ten Nights in a Barroom was poorly attended 8-10. A. P. Burbank, the elocutionist, made his debut as an actor in 12 in At American Claimant. Stricken Blind comes 15-17.

Grand Opera House (Jacobs and Proctor, managers): Dan McCarthy in True Irish Hearts drew big audiences 5-7. Tony Pastor and co. opened the house 8-10 to every performance. Edmund Collier opened a week of tragedy 12.

ELMIRA.

Opera House (W. E. Bardwell, manager): Murray and Murphy in Our Irish Visitors 10; fair-sized house. Metastayer's co. in Tobogganing 11; good business. The piece is clever and made a hit.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Lights of London 10; large and well pleased audience. Hicks' Colored Minstrels 11; good business. C. A. Gardner in Act 14; good business.

TROY.

Rand's Opera House (K. Smith Strait, manager): The season opened at this house 16-17 with Effie Elsie, who will present Woman Against Woman and Egypt. The next attraction will be the Abbott Opera co., giving one performance of Mignon 19, which will be the opening of the season.

Grand Opera House (Jacobs and Proctor, managers): The past week was evenly divided by Tony Pastor's co. and Daniel McCarthy in True Irish Hearts. The former had crowded a large house.

AMSTERDAM.

Opera House (A. V. Neff, manager): Leach and Stevens' Ten Nights in a Barroom 6; large audience. Play well received, as was manifested by the frequent applause. Baby's Comedy co. opened our regular season 7, a part exceedingly well, as also did Ouden Stevens as Sample Switchel. Barlow Brothers' Minstrels 9; fair audience. The co., though small, gave a very pleasing entertainment.

HORNELLVILLE.

Shattuck Opera House (Wagner and Reis, managers): W. J. Fleming's Around the World in Eighty Days, drew fair house 6. Good satisfaction. Stetson's U. T. Co. 12.

OSWEGO.

Academy of Music (Wallace H. Pribner, manager): Season opened with Minnie Madden in Caprice 6. A fine audience was highly pleased.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Arthur Lehaen's Comedy co. opened our regular season 10 in Nancy and Co. to fair business. Love in Harmony was a little shaky in their lines, but not enough to cause any trouble or hitch. Abbey's Uncle Tom's Cabin 12.

Items: The Opera House looks as fresh and neat as a new pin. Manager Sweet is to be congratulated on the "lick" appearance of everything. It is always a pleasure to see the handsome countenance of Arthur Lehaen. He sends regards to THE MIRROR.

ROME.

Opera House (Charles Tuttle, manager): Leach and Stevens' Ten Nights in a Barroom 10; light business; on fair business. Trio co. gave an excellent concert to small but select audience 10. Louise Little 16; Barlow Brothers' Minstrels 17.

CANANDAIGUA.

Kingsbury's Grand (G. Langsbury, manager): That charming little actress, Minnie Madden, appeared 8 in the Spite of All, as 2 was warmly received by a large audience. Excellent support. Charles A. Gardner in Karl 16; Murray and Murphy 10; Emma Abbott 18; Lily May 19.

McKee's Fifth Avenue Opera co. opened 22 for week.

PLATTSBURGH.

Music Hall (Charles Pelham, manager): Two Johns co. 10; good business. One of the best that has visited as this season.

UTICA.

Opera House (H. E. Day, manager): Natural Gas co. drew a large audience, 5, and gave good satisfaction. John B. Gilbert, H. V. Donnelly and Edward Gerard are capital comedians, and kept the house in a roar. Amy Ames made a hit as the Irishwoman. Her equal would be hard to find. Rachel Booth was suffering with a severe cold, and did not do her share of the singing. Katherine B. Howe was repeated an enormous success. Little in Chicago 15; Murray and Murphy 16; Joseph Jefferson 20; Mrs. Tom Thumb 21; Emma Abbott 23; C. A. Gardner 25; Effie Elsie 27.

WATERTOWN.

City Opera House (E. M. Gorman, manager): Season opened 5 with the Fifth Avenue co. in a round of comic opera at popular prices. The co. succeeded in drawing well throughout the engagement and giving good satisfaction. Acme Comedy co. Fortune's Fool 14-16; Murray and Murphy 17.

COHUES.

Opera House (P. J. Callan, manager): Barlow Brothers and Ford's Minstrels played a large audience 9. Louise Little 10; large house. During the season 10 in second night, the house was packed, the ladies leaving the stage each time—once in the middle of a song.

Items: F. A. Paulsater, advance of Little, left the co. here. The name of the Opera House has been changed from Cohoes to Harmony. Walt T. B. has secured George R. Elliott, a relic of the Rice show, as advertising agent.

LOCKPORT.

Opera House (John Dodge, manager): Lights of London 9; fair house. Play well staged; scenery new and bright. Weather cold and rainy.

MATTEWAN.

Opera House (W. S. Dibble, proprietor): The Lilly Clay Gaiety co. 8; good satisfaction to a large male audience. Two old men seventy years of age, drove thirty miles to "see the show," and became enthusiastic, presenting a number of floral tributes to the ladies on the stage. The next morning, after scanning the girls closely, one takes the other by the coat sleeve and pulls him one side, and says, "My dear fellow, I have seen them the same girls we saw last night? Won't old folks we are getting? By Gosh! We're raising better looking girls up to him."

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The Bishop Comedy co. in Muggs' Landing 8; fair business. Murray and Murphy in Our Irish Visitors 9; kept the house roaring as usual.

NORTH CAROLINA.

CHARLOTTE.

Opera House (Sanders and Wadsworth, managers): Our season opened 7 with Helen Blythe and co. in Only a Woman's Heart. Good house. The acting of Miss Blythe and Miss Lawrence was particularly fine. The latter has many friends here.

OHIO.

Tiffin.

Shawhan's Opera House (E. B. Hubbard, manager): Our season opened 5 with the Cora Van Tassel Dramatic co. in Hidden Hand. Owing to the many social events within the last few days only a fair-sized audience was present.

Al. G. Field's Minstrels 7; fair house. W. H. Power's co. in Ivy Leaf played to a good audience 8. The scenic effects were especially fine. Coming: Knights of Labor co. 10.

Personal: Prof. Pueringer, of Cleveland, is in the city, making arrangements to present the opera, Captain Cupid. The cast is to be of home talent. The Professor produced The Mikado with local talent, last season, playing several very successful engagements.

DAYTON.

The Grand (Reist and Dickson, managers): Gus Williams' new play, Keppel's Fortune, drew a medium-sized audience 7. It was the general opinion that the comedy was the best he had for many seasons. Co. unusually good—far above the average. That gem of a co. Little Nuggets kept a large audience convulsed. The Hidden Hand 10; good business.

Cues: Gilbert Barrows, of Havlin's Theatre, Cincinnati, has been appointed treasurer of the Grand. Charles Helms, who has been connected with the Grand during the past ten years, left 5 to Winter in California.

MARION.

Music Hall (George B. Christian, manager): Gus Williams opened our season Keppel's Fortune 10; large and appreciative audience. The applause was hearty and prolonged.

Benquet: After the entertainment the Elks held a social session and tendered a banquet to Mr. Williams and co.

CANTON.

Opera House (Louis Schaefer, manager): After some repairs the season at this house opened 5 with

the Gilbert and Huntly Dramatic co. at cheap prices. Belle Gilbert, the least least appeared in Leach's Celebrated Case, The Honeycomb and Pink Dominoes. Large audiences. Supporting co. only fair. Delhauser's Puddle's Pond co., which has been rehearsing here during the past week, opened 10. Last 8; large and well pleased audience. Fine lot of scenery, but owing to size of our stage all of it could not be used.

TIFFIN.

Shawhan Opera House (E. B. Hubbard, manager): Field's Operatic Minstrel 7; small house. The co. is a good one and deserving notice. Last 8; large and well pleased audience. Fine lot of scenery, but owing to size of our stage all of it could not be used.

UPPER SANDUSKY.

Opera House (John A. Lime, manager): The Sisson and Cawthorn Little Nuggets Comedy co. 6; packed house. The Sisson and Cawthorn being great favorites here, they were tendered an ovation.

Arena: Menches and Barber's Ten-Cent Circus 3-4; big business. Funny (James R. Adams, the clown, sends his regards to THE MIRROR. The best ten-cent show ever seen here.

FREMONT.

Heims' Opera House (J. M. Dryfoos, manager): Al. G. Field's Operatic Minstrels played to a full and appreciative house 6. Good business well received.

PIQUA.

Opera House (W. G. Conover, manager): Cora Van Tassel appeared 6 in Hidden Hand; fair and well-pleased audience. Hardy and Young's Comedy co. played a four-night engagement to a good house. Play with Pick's Red Boy, with Phil S. Greiner in the title role. Harry Hardy, who is a Piqua boy, was loudly applauded.

AKRON.

Opera House (J. A. Hirling, manager): Duprez and Benedict's Minstrels opened our season to an audience that filled every part of the house 8. Worst performance of the kind that was ever seen here (not even barring local talent).

STAUENVILLE.

City Opera House (Roseman, Gardner, managers): Leonso Brothers opened week of 12 to good house. Fred Ward 24.

BELLARE.

The Elysian Opera House is undergoing a great amount of repairs. E. W. Scott will continue to manage. Our season opens 16 with Little Nuggets as the attraction.

BUCKEY.

Opera House (V. R. Chesney, manager): Our season opened with Frederick Ward in Virginia 10. Large and fashionable audience. Little Nuggets co. was greeted by a packed house.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Powers' Ivy Leaf drew small houses 6-7. McNish, Johnson and Slavin had a fine house 8. Their present show is a combination of minstrel and circus, the latter feature being prominent. Slavin was suffering from a severe cold and did not appear.

People's Partners in Crime drew fair houses week of 12.

Items: The People's has changed the scale of prices from 10c to 15c, 20c to 25c, 30c to 35c, and 40c to 45c. The Muggs' Landing co. are in the city rehearsing. Open here next week. Bishop occupied a box at the McNish show, and enjoyed the performance highly.

SPRINGFIELD.

Grand Opera House (Fuller Tripp, manager): Season opened 3 with Scott and Mills' Chip of the Old Block to a poor house. One Williams in Keppel's Fortune 8; fair business. Ivy Leaf 10; fair house. Smith O'Brien, Charles Frew and Zella Leonard are deserving of special mention.

Black's Opera House (Samuel Waldman, manager): Cora Van Tassel in Hidden Hand 8; large house. Excellent satisfaction. Margaret Mather 19; Robert Mantell 20.

Items: Carl K. Mower, who has been connected with the Grand since it was first opened, has been appointed stage manager of that house. His many friends in the profession will be glad to learn of his promotion. Manager Waldman, of Black's, attached the luggage of Ivy Leaf co. 8 on a week of 10 for non-fulfillment of a contract made with W. H. Power in 1885. The hearing was set for 15.

LIMA.

Parrot Opera House (W. H. Woolery, manager): Cora Van Tassel 5 in The Hidden Hand; good business. Edwin Young played Wool very well, but the rest of the co. were only fair. There is nothing new or startling in Scott and Mills' new play A Chip of the Old Block. The plot is almost identical with that of Muggs' Landing, and R. L. Scott simply plays the old soldier in a minor's garb. His Harry Mather does nothing but looks very staid in his Henry Mather. Margaret Mather saves the piece from falling flat. She cannot sing and is not at all good-looking, but she acts with a brightness and originality that is very refreshing after seeing some of our alleged southern belles. She is by long odds the best southerner I ever saw. A large audience saw the piece 6. Al. G. Field's Minstrels 9; good business.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): The improved version of about comedy. The season will open with Gold Day co. 12. Rice and Hart's Minstrels Oct. 5; Delhauser 10.

Items: The Ohio Church Choir co.; supporting Minnie Porter-Baldwin, soprano, gave a good concert at M. E. Church 9. E. B. E. E. is soon to give a mammoth chrysanthemum Fair and Grand Concert. Some 200 different varieties of the Roses with Bloom and pretty young ladies will have charge of the booths. The Elks are to give a cheap picnic at the fair. Kenyon Students, who were so "maimed" last season, are making preparations to do the proper thing at this engagement.

OREGON.

PORTLAND.

New Market Theatre (L. F. Walters, manager): The Oshouse and Stockwell co. appeared week of August 10. The co. is headed by those sterling artists, George Oshouse and L. R. Stockwell. They did a large business on the Sound circuit. The advance sale here has been very large.

Arena: Barrett's Circus 9-10 to good business.

PENNSYLVANIA.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): The opening of the season 8, was auspicious. Casper the Jodel was the attraction. E. L. E. E. in the title role. This was the first appearance in our city of Mr. E. L. E. and he created a most favorable impression. He captivated the audience as the simple-hearted, wandering minstrel, and gave a most refined and refined portrayal of the part. His support is excellent, and the large and refined audience was very generous in their applause. Richard O'Gorman in his new play, Human Nature 10, to good business. Mr. O'Gorman was suffering with a very bad cold, and could be heard only a short distance from the stage. The company is composed of good people. Zoos 15, Soap Bubble 19, Dr. Clyde 21, O'Dell Williams 23.

Academy of Music (B. J. Hagenbeck, manager): A more interesting and satisfactory entertainment than that given by Parker and Gleason's Trained Animal Paradox 8-10, has never been seen in our city, and the large audience were delighted with the performances.

NORRISTOWN.

Music Hall (Wallace Bover, manager): Richard O'Gorman in Human Nature played to a full house 6. From the raising of the curtain the audience was kept in a continuous uproar. The Yankee Farmer of O'Gorman was immense. Little Tycoon played to a packed house 10; every seat sold in advance. Rice, Hart and Ryman's Minstrels 17, Louise Arnot in Repertoire week of 19. This will be Miss Arnot's fourth appearance here, and being a great favorite, business is sure to be big.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): This remodeled edifice was thrown open to the public 9, the Cold Day co. appearing in its musical comedy. A very fair-sized audience greeted the co. this 12, second appearance here. Roland Reed in Humbig 19.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Thomas W. Keene, supported by an excellent co., presented Shylock 7; good house. Hicks and Sawyer's Minstrels entertained a fair audience 3. W. J. Fleming's Around the World in Eighty Days showed to big business 8. The scenery is the best we have had on our stage in recent times. Heart of the Lion 15, Stetson's Uncle Tom co. 10, Murray and Murphy 21.

TAMAQUA.

Opera House (L. H. Allen, manager): The regular season opened 6 with Fursman and Farrar's Ten Nights in a Barroom co. The piece was well presented, and, worn as it is, drew a good house. The co. is meritorious and deserves success. Our Jonathan 8; large house. The piece is exceedingly funny, and the odd sayings of Yankee Moore kept the audience bubbling over with merriment, which frequently broke out in uproar. Bella Vivian in a very pleasing little actress, seeming a mixture of sunshine and clouds. Uller Astrom week of 19; Bell-Ringers of St. Paul 27.

OIL CITY.

Opera House (Kane and Rogers, managers): Margaret Mather drew a large house 12. Following Miss Mather we have Stricken Blind 19, Muggs' Landing 21, Murray and Murphy 24. The proprietors have purchased sixty feet of ground on North side of the house, which will be used for making additional exits. Arrangements have been made for a fire-proof theatre.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Murray and Murphy in Our Irish Visitors 3; good sized and very enthusiastic audience. Co. good throughout.

Metastayer's Tobogganing co. 10; large, refined and highly rated audience. Ten Nights in a Barroom 16, Corrie's Opera co. 22, Mrs. D. P. Powers 23, T. J. Farron 24, John F. Ward 26, Parker and Gleason 30-31.

ERIE.

Park Opera House (Wagner and Reis, managers): W. J. Fleming's co. in Around the World in Eighty Days 10; crowded house. This spectacular drama abounds in thrilling scenes. The snow-storm on the C. P. R. R. and the shipwreck at sea were presented in a very realistic manner. Storms of applause. Bookings: Hearts of Oak 16, Tobogganing 17.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Marion Abbott in Only a Farmer's Daughter 8; good business. Audience seemed well pleased.

WARREN.

Library Hall (Wagner and Reis, managers): W. J. Fleming's Around the World in Eighty Days drew a splendid house 7. They carry a great deal of very nice scenery, and the set is not about the average. Big gallery pleased. Uncle Tom 10, Joseph Jefferson 20.

PITTSBURGH.

Music Hall (W. D. Evans, manager): Murray and Murphy opened 7; fair house. Only a Farmer's Daughter followed 10; good house. Bew. Muggins, booked for 13, cancelled. C. A. Gardner 19, Gypsy Baron co. 13, Ward 23 and Uller Astrom 30, week.

READING.

Grand Opera House (George M. Miller, manager): Moore and Vivian co. presented Our Jonathan to fair houses. Human Nature did fair business and gave good performance 8. Gothold's Uncle Tom's Cabin drew large houses 10. Week of 12, Wilbur Opera co.; John F. Ward as Higgins in The Doctor 19, Roland Reed in Check 21, Corrie's Opera co. in Gypsy Baron 13.

Grand Opera House (George M. Miller, manager): Metastayer-Vaughn Comedy co. presented Tobogganing 6; large house. The performance was much enjoyed. Fursman and Farrar Dramatic co. in Ten Nights in a Barroom 7; fair house. Charles T. Ellis in Casper the Yodler 10; large business. Performance very good. Dan A. Kelly in The Shadow Detective 11, week. Rice, Hart and Ryman's Minstrels 19, Frank and Katherine Howe in Our Railroad 20-21.

LANCASTER.

Chestnut Street Opera House (H. Wilkemyer, manager): Fisher and Hanson's Cold Day co. drew a good audience 10. The co., though not large, is very good, and the play very comic. Ned Ryan, as Jacob Blow, is a capital character. Hanson, as Jacob, has formed his ushers, and they present a sobby appearance.

Grand Opera House, Fenwick Armstrong, with a fair co. and a fairly good business. The season opened 10, and Kemerda was presented the beginning of the week, and Young Mrs. Winthrop announced; but A. M. Palmer, of the Madison Square Theatre, telegraphed a message to the co. to close the hall manager, and the programme was changed.

HARRISBURG.

Opera House (Markley and Till, managers): Uncle Tom's Cabin was presented by the Gothold co. to a fairly remunerative house 7. This ancient was put on in fine style, the scenic effects were exceptionally good, and the co. being fully capable of giving the same here a fine setting for his pictures. Little Josie Lyne, a child of six years, is, I think, one of the most natural Eves of any of the best of child actors that fit their brief hour upon the stage. Her introduced recitations were well received and won deserved applause. Mrs. Addie Kunkel, widow of George Kunkel, one of the numerous actors of the past, and manager of this house about fifteen years ago, presented a strongly drawn out Ophelia and caught the house. Sallie Partington (Topsy) was the same Sallie of years past—good, a whole this was a most satisfactory production. The comedienne, Margaret Mather, as it should not be a melodrama of this class. Metastayer's new comedy, Tobogganing, was presented 9, and, as usual with any presentation of this play, played to good business.

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new with cheap attractions. Shield's ten-cent circus drew large crowds all of last week. Forepaugh and Samwell's sawdust aggregation is extensively billed for the week of 13. The prospects bid fair for the town to be overruled by a great deal of amusement. George Woods is getting Robinson's Museum in shape to be thrown open very soon. The concert at Jackson Park still continues to flourish. The attendance is immense.

NASHVILLE.

JARBEAU.

CHICAGO TRIBUNE.

JARBEAU A SUCCESS.

Her best effort is the Tarantella from Gasparone, which is rendered with spirit, abandon and grace. It is a bit of work which no one but Jarbeau could do so well; but Jarbeau adds to the robe, stage-wise, of this a demonstrative quality which would be quite superfluous to a French artist, but which compels understanding on the part of an American audience. Whether she sings in French or English, she knows how to hammer her piquancy into the heads of her hearers, and the meaning of her work is just as apparent to those who do not understand her words as to those who do. Her imitation of the "Where are You Going, My Pretty Maid?" was delightful to all who ever heard that delicately sensuous French air. Of course she gave "Pi-Quit," and it was received with warm applause. On the whole she made the production of Starlight a success. It is the claim of the authors that the piece is a departure from rough farce.

The members of the company are capable for the kind of work allotted to them.

The audience was a large one—it seemed pleased with the piece, which is more musical and more quiet than

the general run of popular farces—and the conclusion was that as long as Jarbeau preserves her vivacity and charm she may count upon Starlight as a remunerative bit of nonsense.

CHICAGO HERALD.

Jarbeau met with a most cordial reception at Hooley's Theatre last evening, and started that popular theatre on the high road to success for another season. The musical and specialty features were so deftly introduced by a lot of clever people that it went with a rush from the outset, and was accompanied from first to last by a fusillade of very emphatic applause. Jarbeau was naturally the bright particular star, and working hard to please her audience, she had the proud satisfaction of feeling that her efforts were appreciated. All of her French tricks and manners were unbotched for the occasion, and carried an exceedingly friendly audience by storm. Jarbeau has wisely engaged quite a number of excellent singers. Indeed the organization is unusually strong in a musical sense, stronger even than some of the alleged light opera companies, and should be able to win success on its musical merits.

Booked Return Engagement.

Hooley's, Chicago, two weeks.

A GRAND TRIUMPH!

"The Most Versatile Lady on the American Stage."

VERNONA JARBEAU

Supported by a Company of Twenty-four Artists, under the management of JEFF. P. BERNSTEIN, in the Musical Farce Comedy.

STARLIGHT

By Fred. G. Maeder and Robert Fraser.

Grand Opera, Comic Opera,

High Comedy, Farce Comedy.

Grand success of Jarbeau's original song "That's Enough, Don't You Think?" Words and Music by Vernona Jarbeau.

Jarbeau's topical song will be more popular than Dimey's "It's English, You Know."—Chicago News.

For time address W. A. McCONNELL.

Hooley's, Chicago.

JARBEAU.

CHICAGO TIMES.

Miss Jarbeau achieves a distinct personal success. She was in good voice and is exceedingly piquant and vivacious. She sang her French selections with capital effect, and was particularly happy in her imitation of the English rendition of "Where are You Going, My Pretty Maid?" She is supported by a very capable company.

CHICAGO JOURNAL.

All who have seen Miss Jarbeau in comic opera and burlesque know her to be one of the most dashing, charming, vivacious and fascinating of comedians, and it goes without saying that all these qualifications, and more too, are incorporated in her performance of the titular role. Starlight is an Italian shepherdess who becomes a prima donna. Miss Jarbeau is thus offered a wide scope in which to display her versatile accomplishments, which she does to the queen's taste. She sings a number of French and English songs meritoriously, her splendid voice being heard to great advantage. She dances with a grace and abandon that delights all. The supporting company is an unusually good one, all the members deserving special mention.

CHICAGO MAIL.

So much irresistible dash and vivacity is native to Vernona Jarbeau that any place in which she appears is reasonably sure of a considerable success. Starlight is the new musical comedy in which the favorite comedienne made her debut last star at Hooley's Saturday night. It is filled to the very brim with brilliant music, and the company sings it all very charmingly.

CHICAGO INTER-OCEAN.

Miss Jarbeau has every reason to be satisfied with her personal success. She far surpassed expectation, and conclusively proved her fitness for this line of limited burlesque. She worked hard to succeed and was repaid for her efforts in the generous applause and sincere commendation of her audience. She acted with great spirit and ability, and sang her numerous songs with more than ordinary merit. In the last act, in boy's costume, she sang a topical song of her own composition, entitled "That's Enough, Don't You Think?" that was once taken up by the audience with a demand for encore verses until a dozen had been sung. Miss Jarbeau's work deserves and will receive further attention.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ATHENS, GA. **NEW OPERA HOUSE.** Will be opened about Nov. 1, 1887. Seating capacity, 800. Folding opera chairs, elegant scenery, etc. Size of stage 30x60. Population 10,000. Managers desiring to book for next season will please address: **ATHENS BUILDING CO.**

AMHERST, MASS. **AMHERST OPERA HOUSE.** Population 4,500. Seating 700; opera chairs. All new scenery. Good stage 30x50. Lighted by gas. Good house 10x10. First-class attractions wanted. Share or rent. H. M. McCLUDD, Mgr.

BOSTON, MASS. **RICHWOOD HOUSE.** 254, 255 and 256 Tremont street. The Only First-class Professional Hotel in the city.

Under New and Popular Management. All modern improvements. Elevator, electric bells, steam heat. etc. Newly furnished throughout. Excellent cuisine. Special inducements offered theatrical companies. Send for rates and circular. A. B. FOSTER, Proprietor.

CHICAGO, ILL. **HAYMARKET THEATRE.** Opens Saturday night, Dec. 24, 1887, with the eminent and popular tragedian, **THOMAS W. KEENE.**

Largest theatre in Chicago. Equipment both elegant and thorough. **CAPACITY, 3,000 PEOPLE. FOUR TIERS.** Prices, 15c. to \$1.50. Address **WILLIAM J. DAVIS**, Lessee and Manager.

DURHAM, N.C. **STOKES HALL.** Population 3,000. Seats 800. New scenery. Share or rent. Address **J. T. MALLORY**, Manager.

DANVILLE, VA. **ACADEMY OF MUSIC.** It is beautiful place of amusement, the only one in the city—ground floor opened on February 1, 1880, has been thoroughly completed and is now the most attractive theatre in the South. Furnished with beautiful scenery by Soeman and Landis, and one thousand of Kane's improved chairs. Stage 40x75 feet; proscenium opening 35 feet. First-class dressing-rooms and all modern conveniences; lighted by gas and electricity. Street cars pass the main entrance.

Will book first-class companies on shares. Address **J. M. NEAL**, President Board of Directors. Population of Danville and North Danville 15,000.

FROSTBURG, MD. **RAVENSCROFT OPERA HOUSE.** Seats 550. Lighted by gas; steam heated. Now booking season 1887-88. First-class attractions only used apply. Time 1st filling. Good show town. **JOHN RAVENSCROFT**, Manager.

FLATONIA, TEXAS. **NEW OPERA HOUSE.** Seats 400. **W. WILLEFORD**, Manager.

FRANKFORT, KY. **OPERA HOUSE.** Seats 550 on ground floor. **BARRETT & HEFFNER**.

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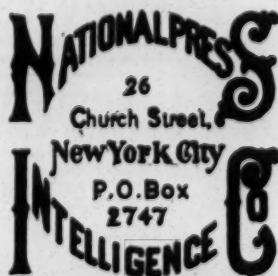
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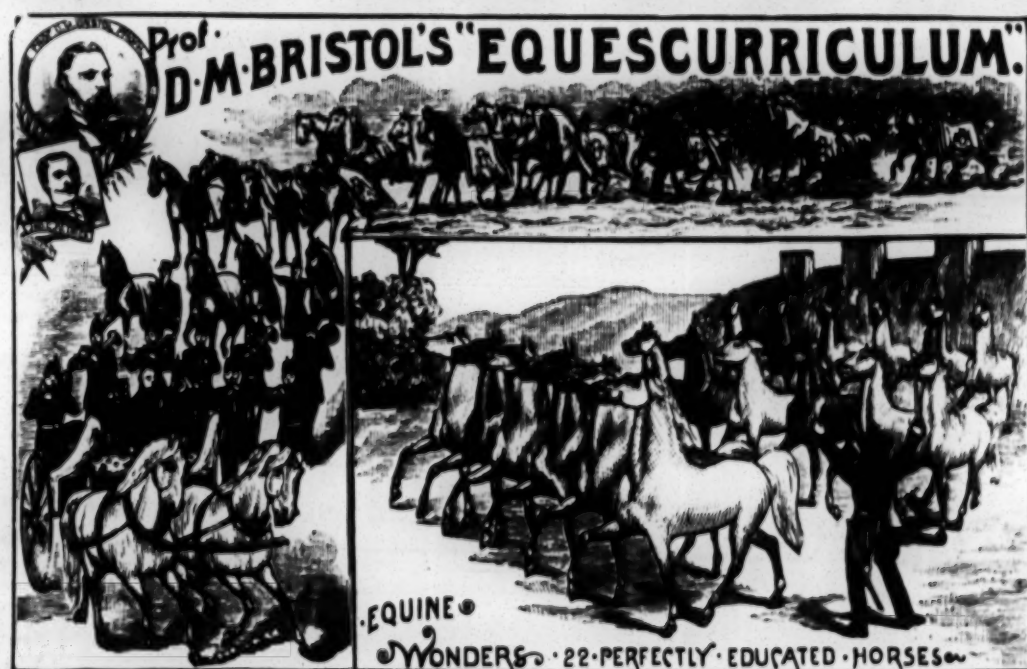
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